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THE

THOROUGH-BASE PRIMER,

CONTAINING

EXPLANATIONS AND EXAMPLES

OF THE

RUDIMENTS OF HARMONY;

WITH

FIFTY EXERCISES.

BY J. F. BURROWES.

NINTH EDITION, WITH ADDITIONS.

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PREFACE.

THIS is, as the Title implies, an Elementary Work, not treating of Counterpoint, Rhythm, &c., and is only intended to enable the Student to understand and accompany figured Bases, which is indeed as far as many wish to proceed.

The Author has endeavoured to render the explanations in this little Work as simple as possible; and in order to save the time of the Master, as well as to impress them on the mind of the Student, has accompanied the explanation of each Chord with progressive Exercises; which plan, if not new, he hopes will be found useful.

The Exercises are not offered as specimens of Composition, being merely calculated to introduce the Chords as they are explained, while for the sake of Practice, the Modulations

are frequently made very abrupt. Besides those which are inserted, the Pupil will find it a very excellent Exercise at different periods of his study, to accompany the Scale in various keys, sometimes taking it for a Melody and sometimes for a Base. An Exercise may also be copied without the Figures, and the Chords changed; or Discords by Suspension inserted to the Chords already marked. This, however, must be done at the discretion of the Master, whose judgment necessarily directs a mode of instruction suited to the capacity of his Pupil, and whose experience may dictate to one individual, a course which may be inexpedient for another.

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EXERCISES, ...

To

WILLIAM HORSLEY.

MUS. BAC. OXON.

THIS BOOK

IS,

WITH PERMISSION,

INSCRIBED BY

THE AUTHOR.

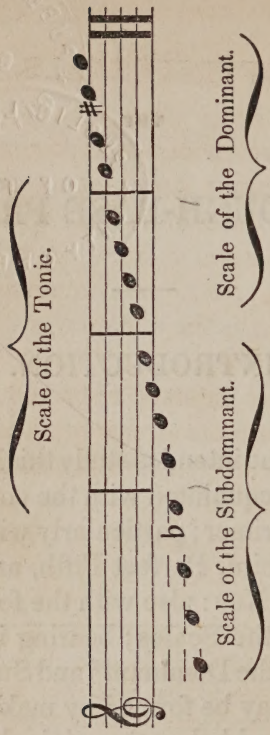
THE

THOROUGH-BASE PRIMER.

INTRODUCTION.

THE pupils who intend to study this Book should first be well acquainted with the contents of the Piano-forte Primer; particularly with the Major and Minor Third, Perfect Fifth, and Leading-note of every Key: also with the formation and connexion of the Scales; bearing in mind, that the Scales of the Dominant* and Subdominant† of any Key, may be formed by making a Tetrachord above and below the original Scale, each Tetrachord being, of course, separated by the Tone of Disjunction; for example—

---

* The Fifth above. †The Fifth below.

Give an example in the Key of*—

---

* Here name any one in the *order* of Keys with Sharps or Flats at the Signature, not beyond C ♯, which has seven Sharps or C ♭, which has seven Flats. The Pupil no doubt is aware—(*See Piano-forte Primer,*

OF INTERVALS.

THERE are two modes of reckoning Intervals; the one is to count the number of *Sounds*, the other to count the number of *Semitones;* the following explanation, it is hoped, will enable the Student to understand both methods.

An INTERVAL is the distance or difference *between* two SOUNDS.

The smallest Interval upon the Piano-forte, (to which instrument all the explanations in this book relate) is a SEMITONE, or HALF-TONE.

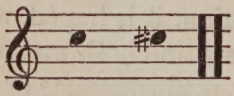
Each Key of the Piano-forte is a Semitone from that which is next to it, whether it be a white Key or a black one.

Exercises 10 *and* 11)—that beyond these Keys, double Sharps or Flats would be requisite; and though frequently used in the course of Modulation, they are never placed at the Signature, for this reason—all those Keys which require them are called by different names; thus, the Key of A ♯, which would require ten Sharps, (three double and four single) is called B ♭, and has two Flats; the Key of B ♯ would require twelve Sharps—is called the Key of C, which has neither Flats nor Sharps; and the same is to be observed of all those Keys beyond C ♯ or C ♭.

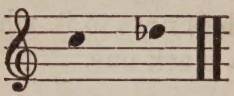
A Semitone is called *Chromatic* when it *retains* its name and degree upon the Staff, as C, C ♯ &c.

A Semitone is called *Diatonic* when it *changes* its name and degree upon the Staff, as C, D ♭ &c.

All intervals are called according to the number of letters or degrees of the Staff, thus—



is not called a Second (although it is the second sound of the Chromatic Scale) because both sounds are called C, and are upon the same degree of the Staff; but



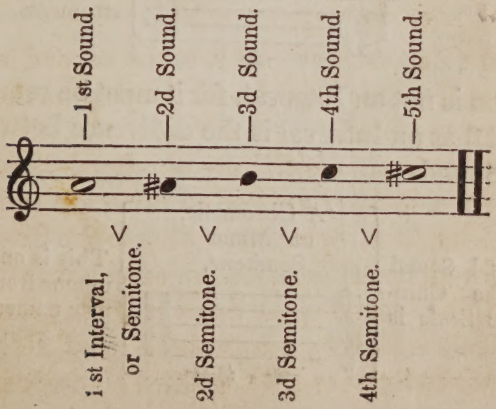
is called a Second, because it is the second letter of the Diatonic Scale, and is upon the next degree of the Staff.

Those Intervals which have no other designation than a *number* applied to them are to be Sharp, Flat, or Natural, according to the Scale which is under consideration: for example, in the *Key of C* the second of the Scale is D, the third of the Scale is E, &c.; but in the *Key of E* the second of the Scale is F ♯, the third of the Scale

is G♯, &c. This rule also holds good when Intervals are reckoned to other parts of the Scale, as well as the Tonic: thus in the *Key of C* the third of D is F; but in the *Key of G* the third of D is F♯

Those intervals which have accidentals prefixed to them, must be raised or lowered from their original places in the Scale.

To prove whether any Interval be Major or Minor, it is necessary to reckon all the *intermediate Sounds* (viz. every Sound of the Chromatic Scale). If the number of *Sounds* be counted, it will be one greater than the number of *Semitones*, thus, in reckoning from A to C♯, the number of Sounds (of the Chromatic Scale) is Five, although C♯ is only Four Semitones from A.

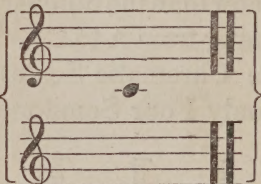
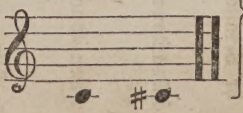


It must be reckoned thus; *from* A to A ♯ is one Semitone, to B two, to C three, to C ♯ four.

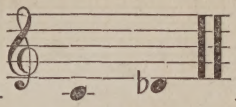
Thirds, Fifths, and Leading-notes, being the only Intervals which it was necessary to explain in the Piano-forte Primer, the author now recommends to the perusal of the pupil the following

TABLE OF INTERVALS.

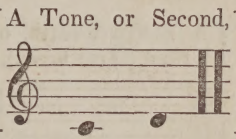
Previous to which it may be necessary to explain

An Unison, which signifies the *same Sound* produced upon two or more instruments. An Unison is not an Interval, for it must be remembered that an Interval is the *difference* between *two* Sounds.

The 2d Sound of the Chromatic Scale is A Chromatic, or Minor Semitone,  This is one Semitone from the note named.

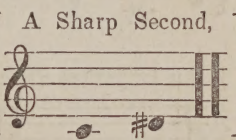
The 2d Sound is also called — A Diatonic or Major Semitone*, — One Semitone from the note named.



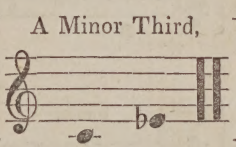
The 3d Sound of the Chromatic Scale is — A Tone, or Second, — Two Semitones from the note named.



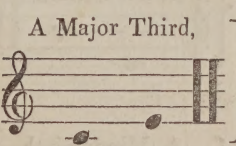
The 4th Sound of the Chromatic Scale is — A Sharp Second, — Three Semitones from the note named.



The 4th Sound is also called — A Minor Third, — Three Semitones from the note named.



The 5th Sound is — A Major Third, — Four Semitones from the note named.



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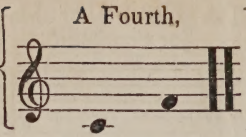
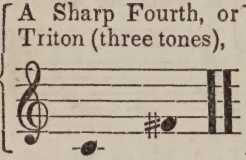
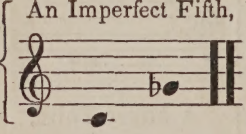
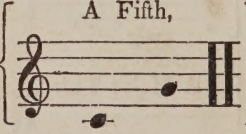
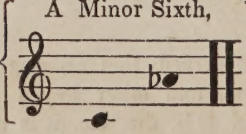
* It is to be observed, that although the same Keys of the Piano-forte, and other keyed Instruments, are used for C♯ and D♭, &c. &c. it is not the case with instruments in general.

The 6th Sound is A Fourth,  Five Semitones from the note named.

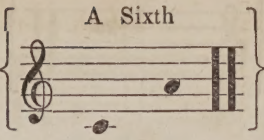
The 7th Sound is A Sharp Fourth, or Triton (three tones),  Six Semitones from the note named.

The 7th Sound is also called An Imperfect Fifth,  Six Semitones from the note named.

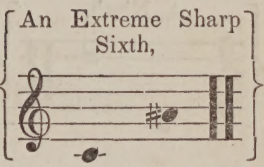
The 8th Sound is A Fifth,  Seven Semitones from the note named.

The 9th Sound is A Minor Sixth,  Eight Semitones from the note named.

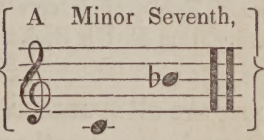
The 10th Sound is — A Sixth — Nine Semitones from the note named.



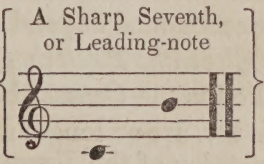
The 11th Sound is — An Extreme Sharp Sixth, — Ten Semitones from the note named.



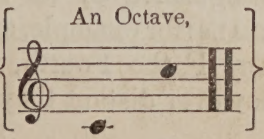
The 11th Sound is also called — A Minor Seventh, — Ten Semitones from the note named.



The 12th Sound is — A Sharp Seventh, or Leading-note — Eleven Semitones from the note named.

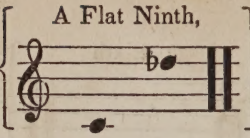


The 13th Sound is — An Octave, — Twelve Semitones from the note named.



The 14th Sound is

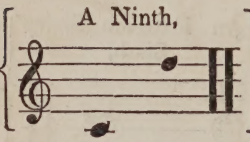
A Flat Ninth,



Thirteen Semitones from the note named.

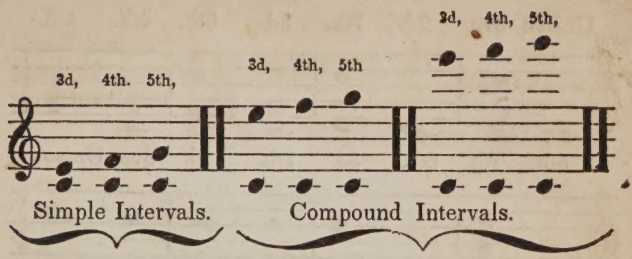
The 15th Sound is

A Ninth,



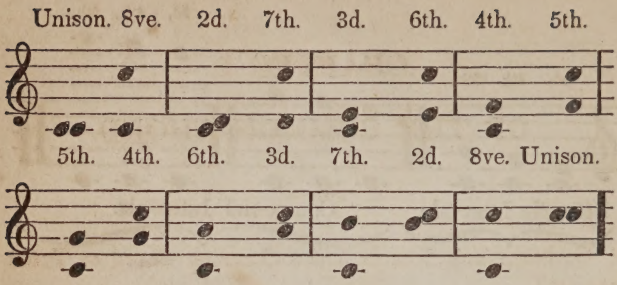
Fourteen Semitones from the note named.

Write or repeat a Table of Intervals similar to the preceding, reckoning from E, E♭ B, &c. instead of C.

The foregoing are all SIMPLE INTERVALS; that is to say, the Sounds are exactly at the distance from each other which their names describe. No Interval is now reckoned beyond a Ninth, as the terms *Tenth, Eleventh, Twelfth, &c.* which were formerly applied to the *Octave* above the *Third, Fourth, Fifth, &c.* are no longer made use of, for they are a repetition of the former Sounds, and are only distinguished by the name of COMPOUND INTERVALS: for example, any E is called the Third, any F the Fourth, or any G the Fifth of C, however distant they may be from each other.

OF THE INVERSION OF INTERVALS.

THE Inversion of an Interval signifies, either putting the highest note an Octave lower, or the lowest note an Octave higher, while the other remains in its original place.

The easiest method of knowing what any Interval will become when inverted, is to add as much to the number by which it is called as will make up *Nine*,—the difference will give the name of the Interval when inverted: thus an Unison (which is represented by the number One) will being inverted, become an Eighth; a Second will become a Seventh; a Third will become a Sixth, &c. &c. For example.—



OF THOROUGH-BASE.

A MELODY is a succession of single sounds: for example, any thing that can be sung by one voice is a Melody. Two or more different Sounds, heard at one time, are called HARMONY. These Sounds are derived from what is termed the ROOT, the RADICAL BASE, or FUNDAMENTAL BASE. But as it would be monotonous to use none but Radical Bases, other Bases, *derived from them*, are frequently used. The relation of the Accompaniment to these derived Bases, is expressed by Figures placed over or under the Base, and a knowledge of the Sounds implied by these Figures, constitutes a knowledge of HARMONY, or THOROUGH-BASE.

CHAPTER I.

OF THE COMMON CHORD.

Of how many Sounds does a Common Chord or Triad consist?

Three; *viz.* a Base Note with its Third and Fifth.

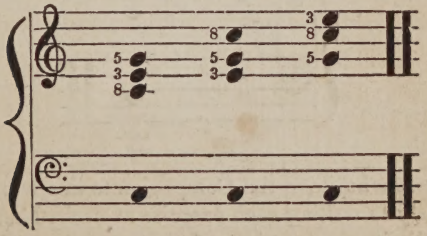
Name the Notes which form the Common Chord of A; of, B, C, D, E, F, G.

Is not the Octave to the Base generally added?

Yes.

In how many positions can the Common Chord be taken?

Three? for example—



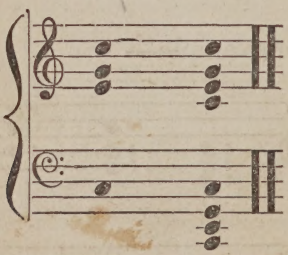
What is the difference between a Major Chord and a Minor Chord?

The difference is in the *Third*: for example—if the Third be Major, it is a Major Chord; if the Third be Minor, it is a Minor Chord; the Fifth in both cases must be perfect.

Write and play Major Chords in three positions to Exercise I.* Commence with either the Third, Fifth, or Octave uppermost, and put the two following in the nearest positions of the Chord, either ascending or descending. Mark each Interval† with a figure as in the foregoing Example.

Write and play Minor Chords in the same manner to Exercise I.

As the Octave to the Base is generally added, may either of the other sounds be doubled?

Yes; for instance, in the Chord of C as many Cs, Es, and Gs, may be taken as the performer chooses.

* Those who have the Companion to this work, should previously to writing each exercise as desired herein, write the preliminary exercise, of the same number, in the Companion.

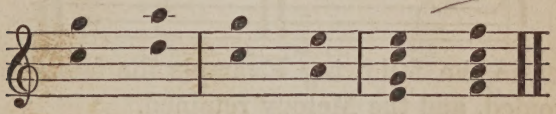
† After writing a few Chords, it will be sufficient to mark the upper note only.

As the Common Chord may be taken in three positions; is the performer at liberty to take which he pleases?

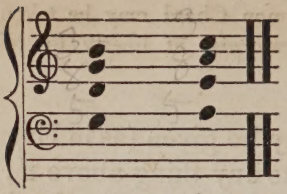
If a melody be given (as in Exercise II.), he must not write any thing above it; but if there be no Melody given, he may take the Chords in whatever position he thinks will produce the best effect.

What are the progressions to be avoided in writing or playing Chords?

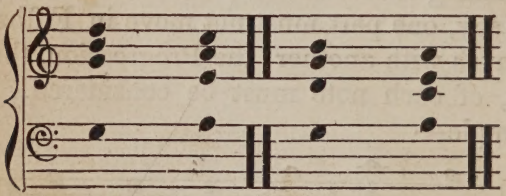
Making consecutive Fifths or Octaves:—that is to say, one part must not move in Fifths or Octaves with another; the Progression, therefore, of each note must be considered. For example—



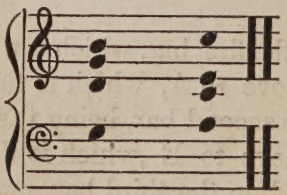
The G in the first bar, which is a fifth from C, must not move to A, which is the fifth of D. The G in the second bar, being the fifth of C, must not move to E ,which is the fifth of A. The upper E, in the third bar, must not move to F, being in octaves with the lowest part. The following example is in four parts—



and must be analyzed in this way:— The first part or the Melody is B, C; the second part G, A; these are consecutive Octaves with the Base; and the third part D, E; these are consecutive Fifths with the Base. These faults may be avoided by altering either the first or second Chord, thus—



But, in the following Example the faults are avoided, and the Melody retained.



The upper part is still B, C; the second part G, E and the third part D, C; neither of which

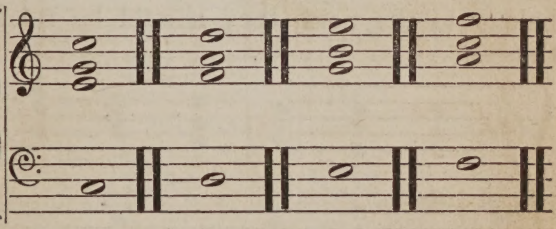
move in Fifths or Octaves with the Base, or either of the other parts.

Write and play Common Chords to Exercise II.

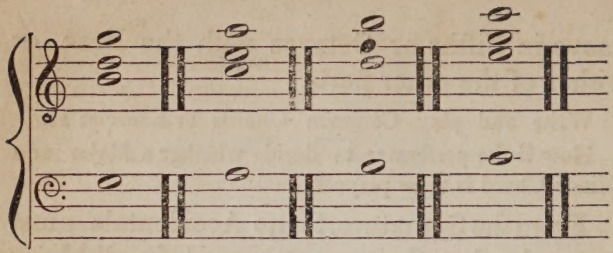
How is the performer to decide whether a Major or a Minor Chord is to be played?

From the Signature, for no Accidentals must be used unless they are expressed. In all Major keys, the Tonic, Subdominant*, and Dominant, have Major Chords; the second, third, and sixth of the Scale have Minor Chords; but the seventh or leading-note cannot have a Common Chord, as it bears an Imperfect Fifth.

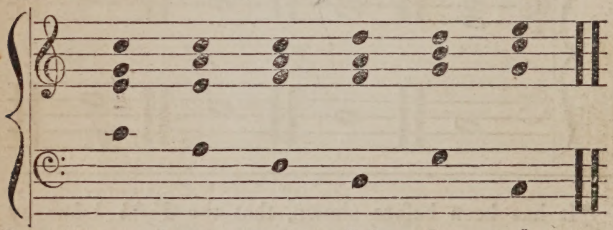
†



*It has been before shown, that the *Fifth below* by inversion becomes the *Fourth above;* therefore (although the word Subdominant literally means the Fifth below) the Pupil is advised for the future to consider the Subdominant as the *Fourth*, and the Dominant the *Fifth* of the Tonic.

† This example is inserted to show that a Common Chord may be taken to every note of the Scale, excepting the Seventh; but the Chords must not be played in succession, as above written, on account of the consecutive

When there is no Melody given, what are the best general rules to observe in writing or playing Chords to the Exercises?

Generally to begin and end each Exercise with the Octave of the Base at the top; also, to move the Chords as little as possible, that is to say, when there are any sounds in one Chord, which belong to the next, they should be retained thus—



But it must be remembered that these rules are by no means invariable.

Upon what progression of the Base is it most necessary to guard against making Consecutive Fifths and Octaves?

Fifths and Octaves (which the Pupil should point out by way of exercise). Add to this, the Chords follow each other inharmoniously, as there is no sound in one Chord which belongs to the next.—See Exercise II. in which this is avoided, excepting in one instance.

When the Base moves only one degree, they are more likely to be made than in any other progression. The surest mode of avoiding them is, to make the Chords move in a contrary direction to the Base, unless the Melody or some other reason should prevent it. See Pages 16 and 17.

Besides avoiding Consecutive Fifths and Octaves, are there any restrictions as to the progression of the sounds of the Common Chord?

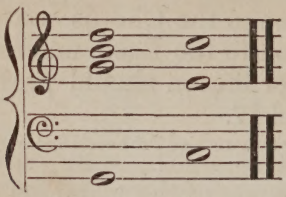
All the sounds of the Common Chord may move at the discretion of the performer excepting the *Major* Third, which should, *if possible*, ascend one degree: thus in the foregoing example, the Major Third of C, cannot ascend, because there is no F in the following Chord; but the Major Third of G should and does ascend one degree, there being a C in the following Chord.

Write and play Exercise III. Point out which are Major and which are Minor Chords?

It has been remarked in page 14, that any sounds belonging to a common Chord, may be doubled without altering the nature of the Chord; is the performer then at liberty to accompany some Base notes with two, and others with three or more notes?

This will depend greatly on the effect intended to be produced; as some passages require a fuller accompaniment than others: but, generally speaking, all the Chords throughout a passage should consist of the same number of notes or parts, and the progression of each, ought to be as clearly defined as if the piece were written in score. (See page 94.)

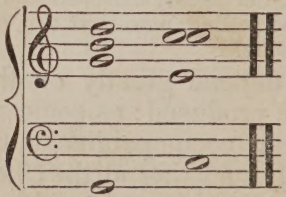
If the same number of parts are employed throughout, how does it happen that some Chords appear to consist of a note less than others; thus,



The second Chord really consists of the same number of parts as the first, because the upper C is doubled, in order that the Major Third of G may ascend; If sung by four voices, *two* persons would sing the upper C, in which case the progression would be,

The highest part,	D—C
The second part,	B—C
The third part,	G—E
The Base,	G—C

Many persons make their pupils write the *doubled* notes; thus,



which is a very good plan, until the student is thoroughly acquainted with the progression of each note, when it may be discontinued.

Write and play Exercise IV.

CHAPTER II.

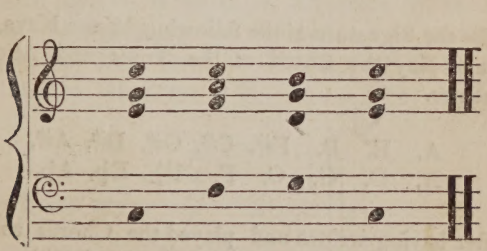
OF THE TONIC AND ATTENDANT HARMONIES.

WHAT is meant by the Harmony of the Tonic?

It signifies the Common Chord of the Key-note.

What are the Attendant Harmonies?

They are the Common Chords of the Subdominant and Dominant; thus the Attendant Harmonies of the Key of C are F and G.

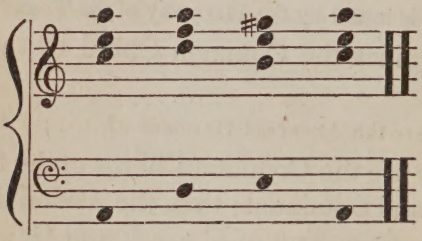


First make the Signature, then write and play the Chord of the Tonic and the Attendant Harmonies to the following Keys, as in the foregoing example.

C, G, D, A, E, B, F♯, C♯,
C, F, B♭, E♭, A♭, D♭, G♭, C♭,

As it appears that the Chords of the Tonic, Subdominant, and Dominant, are all Major Chords in a Major Key, are they all Minor Chords in a Minor Key?

No; the third in the Chord of the Dominant is made Major by an accidental, to form the Leading-note of the Scale; but the Chords of the Tonic and Subdominant are both Minor.



Make the Signature of the following Minor Keys, then write and play the Chord of the Tonic and Attendant Harmonies.

A, E, B, F♯, C♯, G♯, D♯, A♯,
A, D, G, C, F, B♭, E♭, A♭,

[After having written and played the Chords as above directed, it is desirable that the pupil should practise playing the Chords of the Tonic and Attendant Harmonies in any Major or Minor Key, without writing them: in doing this it will not be necessary to think of the Signature, but merely remember that the Chords are to be Major in a Major Key, and Minor in a Minor Key,

excepting the Dominant, which is, in all cases, to be a Major Chord.

The Chords of the Tonic, Subdominant, and Dominant, comprise every note of the Scale, and one of these three is to be considered as the root of each note.

In the Key of C for example. The Tonic C, is the root of C, E, and G; the Subdominant F, is the root of F, A, and C; and the Dominant G, is the root of G, B, and D.

If the scale be taken for a Melody, and accompanied with these three Chords, it is better to consider the Fifth to be derived from the Tonic, as it prevents the harshness which arises from taking the Chord of G between two Chords of F.

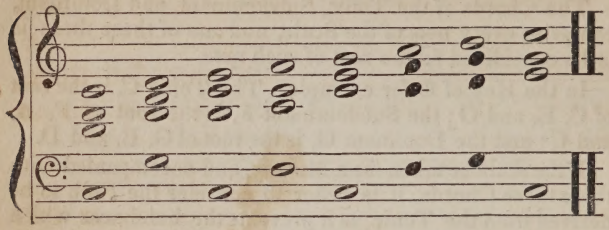
Make the Signature of the Key of C, F, A♭, G, B, &c. Write the Scale for a Melody; put the Root or Fundamental Base to each note, and afterwards fill up the Harmony by the Common Chords.

[If the pupil should find any difficulty in putting the Roots to the Scale, the following method will, perhaps, render it easy:— Write down the three Roots, viz, the Tonic, Subdominant, and Dominant, and put the letters which form their Common Chords above them. Write for instance, the Scale of C.

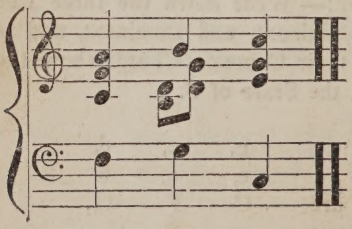
	g,	c,	d,
	e,	a,	b,
The Roots are——	C——	F——	G,

The small letters above the Capitals are their Common Chords. The *lowest* note of the column in which any note is found, must be set down as the Root. C, being the Tonic, must, of course, be set down as the Root of the first and eighth, although there is a C in the Chord of the Subdominant; and it (C) must also be considered

as the Root of the fifth of the Scale (G), for the reason given above.]



In putting Chords to the Sixth and Seventh of the Scale, care must be taken to avoid making consecutive Fifths and Octaves with the Base. This may be done by making the notes which accompany the Leading-note move thus—



As the figures $\begin{matrix}8\\5\\3\end{matrix}$ express the Common Chord, why are they not placed over the Base notes in the preceding Exercises?

If every Base note were fully figured, it would be difficult to read quickly enough to play the Chords from them, therefore the figures which express the Common Chord are only used to contradict others which may have preceded them, or when any Interval of the Chord requires an Accidental.

Is it then to be understood, that those Base notes which have no figures are to be accompanied with their respective Common Chords?

Certainly; and it must also be observed, that when only *one* of these figures is used, the others

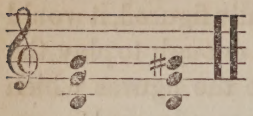
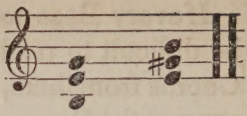
$$\begin{matrix} 8 & 8 & 5 \\ 5\ 3, & 3, & 8, \\ & 3, & \end{matrix}$$

are implied, thus—5 3, 3, 8, 5, 3, or *no figures* over a Base note, signifies that the Common Chord is intended.

What is meant by a ♯, ♭, or ♮, placed over or under a Base note?

It signifies that the *Third* of that Base note is to be Sharp, Flat, or Natural.

Write Exercise V., and observe that whenever a note which is raised or lowered by an Accidental, is of the same name as a note in the preceding Chord, it must be heard in the *same part* of the Chord as before, For instance—m

 And not. 

Supposing the above example to be sung by three voices, the same person who sings G in the first Chord must sing G ♯ in the next.

Does an Accidental *under* another figure thus—$\frac{5}{\sharp}\ \frac{8}{\natural}$ still relate to the *Third?*

Yes; for example, $\frac{5}{\sharp}$ signifies a Fifth and *Sharp Third;* $\frac{7}{\flat}$ signifies a Seventh and *Flat Third*, &c.

What is meant by an Accidental placed *before* any figure?

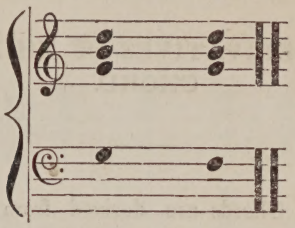
It signifies thatthe Interval is to be Sharp, Flat, or Natural. Thus ♭7 means a Flat *Seventh;* ♮6 means a *Natural Sixth*, &c.

What is meant by a dash drawn through a figure thus 4̸, 6̸?

It is another method of expressing that the Interval so marked is to be sharp: thus, 4̸ means a *Sharp Fourth;* 7̸ means a *Sharp Seventh*, &c.

What is meant by a dash after a figure, thus, $\frac{5}{3}\ \frac{-}{-}$

It is a mark of continuation, and signifies that the accompaniment indicated by the preceding

figures is still to remain; it is also occasionally used when the Base note is changed, to denote that the same Chord is to be played as before.

Write and play Exercise VI.

If Chords are required to be very full, what interval is it least desirable to double.

It is better to double either Octave or Fifth, than the Major Third; for, as that interval should ascend one degree, if it be doubled, consecutive Octaves must be made, or one of the Thirds must descend; which will have an unpleasant effect.

What interval is it least desirable to omit?

The Third; because the omission of that interval renders it uncertain, whether a Major or Minor Chord is intended: besides, if a base is to be accompanied with only two notes, it will be more agreeable with its Third and Fifth, or Third and Octave, than with its Fifth and Octave.

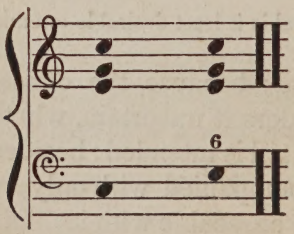
CHAPTER III.

OF THE DERIVATIVES OF THE COMMON CHORD.

How many Chords are derived from the Common Chord?

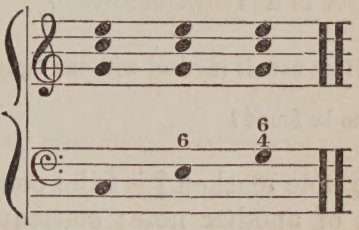
Two; the Chord of the Sixth, and the Chord of the Sixth and Fourth.

How is the Chord of the Sixth produced?

By taking the Third instead of the Root itself in the Base, thus—

The Root or Fundamental Base, of each of these Chords is C.

How is the Chord of the $\frac{6}{4}$ produced?

By taking the Fifth instead of the Root for the Base, thus—



The Root of each of these three Chords is C.

Is the performer at liberty to take these and all other Chords in what position he pleases, as in the Common Chord?

Yes; provided the rules, which will be progressively explained are not broken.

Write and play a Major Chord and its two Derivatives, to each note of Exercise I; remarking, that when the Third is taken for a Base, the Chord of the 6 is produced; and when the Fifth is taken for a Base, the Chord of the $\frac{6}{4}$ is produced.

Write and play a Minor Chord and its two Derivatives, to each note of Exercise I; remarking, &c., &c. as before.

When a base note is marked with a 6, where is the Fundamental Base to be found?

A Base note marked with a 6 is to be considered as the third of another note, consequently, the Root is a Third below.

When a Base note is marked with the figures $\frac{6}{4}$ where is the Root to be found?

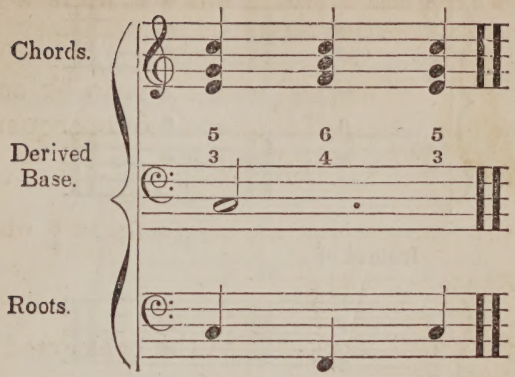
A Base note marked $\frac{6}{4}$ is to be considered as the Fifth of another note; consequently, the Fundamental Base is a Fifth below.

Write and play Exercise VII. First put the Root and then the Chord.

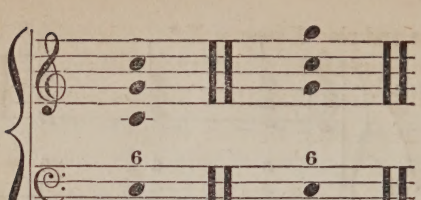
If two or more Base notes of the same name follow each other, and the first of them is figured, is the same Chord to be played to them all?

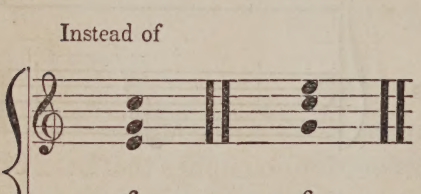
Certainly; for the Harmony indicated by the preceding figures is to be continued until there is a Base note of another name, or they are contradicted by other figures.

What is meant by two or more following figures over one Base note?

They signify that as many Chords are to be played as there are *following* figures; and the Root also is changed each time.

Write and play Exercise VIII.

Is it necessary that *every* sound which belongs to a Chord should appear in the Treble?

No; the sound which is in the Base is frequently omitted in the Treble, and one of the other Intervals is doubled instead of it. This is to be particularly observed when the Third is in the Base, (that is to say in the Chord of the Sixth) especially if it be a Major Third from the Root: for example, the Chord of the Sixth upon E, should be written thus—

Instead of



Is this rule to be observed every time a Chord of the Sixth occurs?

Certainly not; for when the derived Base is a *Minor* Third from the Root, it may be either doubled in the upper part or not; but if the derived Base be a Major Third from the Root, it should almost invariably be omitted in the right hand.

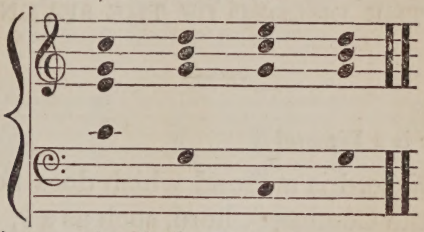
Write and play Exercise IX.

What is the full figuring of the Chord of the Sixth? $\frac{8}{6}$; but the figure 6 is only used unless the other Intervals require Accidentals, as in Exercise X.

Write and play Exercise X.*

What is meant by Contrary Motion?

It signifies that the Chords ascend when the Base descends, or *vice versa.*



What is meant by Similar Motion?

Similar Motion implies that both Chords and Base move in the same direction.

What is meant by Oblique Motion?

It signifies that the Chords move while the Base remains stationary, or *vice versa.*

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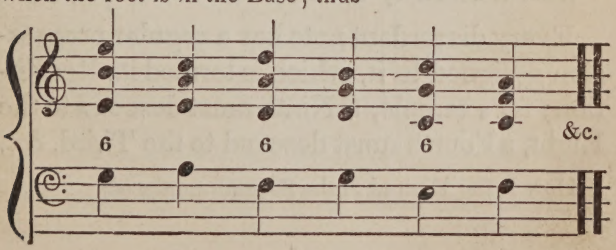
* A Sequence (see Chap. XI.) which is frequently to be met with, viz. a Chord of the 6th followed by a common Chord, is introduced in Ex. 10. The best mode of accompanying it, is to put the Octave of the root for the melody, when the Third is in the Base, and the Third in the Melody when the root is in the Base; thus



CHAPTER IV.

OF THE DISCORD OF THE SEVENTH.

What is a Discord?

A Discord is a sound which does not form part of the Common Chord, such as a 9, 7, or 4; but the same term is also used to express a combination of sounds in which a discordant note is introduced.

What is meant by the Preparation of a Discord?

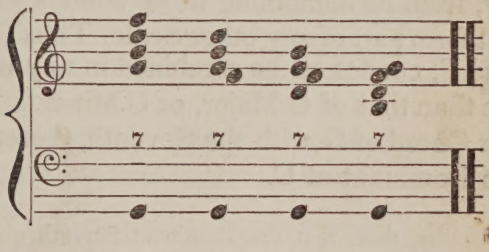
A Discord is prepared, when the discordant note has appeared in the preceding Chord; an *added* Discord, of course, implies that the discordant note has not appeared in the preceding Chord.

What is meant by the Resolution of a Discord?

Every discordant note has a regular progression assigned to it, which is termed its Resolution; for example, a Ninth must descend to the Eight, a Fourth must descend to the Third, &c.

How is the Discord of the Seventh produced?

The Discord of the Seventh consists of the *same Sounds* as the Common Chord (viz. the Note itself, its Third, Fifth, and *Seventh**); consequently it is composed of *four Sounds*, and may be taken in four positions.



As the full figuring of the Discord of the Seventh is $\begin{matrix}8\\7\\5\\3\end{matrix}$ is it necessary to use all these figures whenever this Chord is intended?

No; the 7 alone is sufficient, and the others are only used when required for the same reasons as the figures of the Common Chord.—(See p. 25.)

What is meant by a Dominant Seventh?

It signifies the Chord of the Fifth of the Scale,

---

* Observe, the Seventh is a whole Tone below the Octave.

(which, it has been before remarked is always a Major Chord,) with the Seventh added.

Why is it called the *Dominant* Seventh?

Because it governs or decides the Tonic Harmony, from its combining those sounds which do not form part of any other Scale. Thus G, B, D, and F, cannot all be combined in any other Scale than that of C Major, or C Minor. The Major Chord of G with the Seventh, therefore, is the Dominant of C.

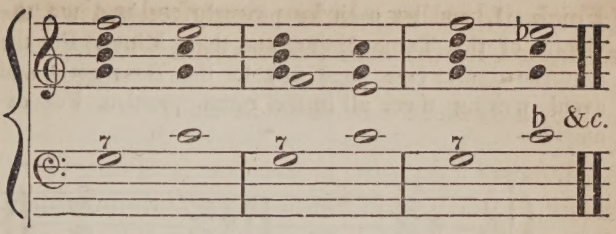
It appears, then, that the Dominant Seventh governs equally the Tonic Major or Tonic Minor.

Certainly; but it must be observed, that in the Minor Mode, the Third of the Dominant is always *raised* by an *Accidental*, to form the Leading-note of the Scale.

Give an example in the Key of —

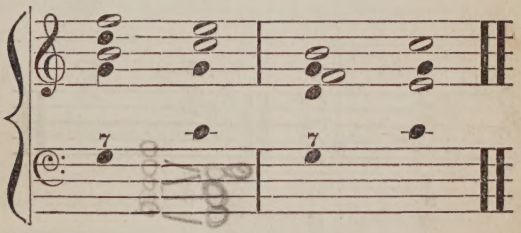
Should the discordant note, viz. the Seventh, ascend or descend?

It must descend either a Semitone or a Tone. This is called the Resolution of the Seventh. For example, in the Chord of G with the Seventh, F must be resolved (that is, descend), either into E or Eb.—See the *white* notes.



Is there any rule for the progression of either of the other Sounds.

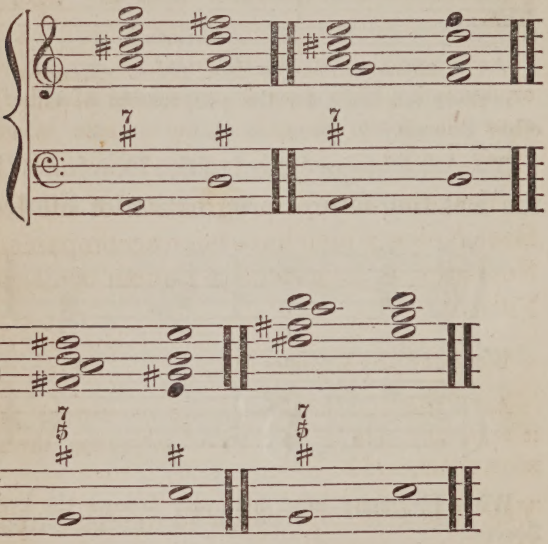
Yes; the Major Third of the Dominant (being the Leading-note) must ascend a Semitone.



What Harmony most naturally follows the Dominant Seventh?

The Chord of the Tonic, either Major or Minor: thus G with the Dominant Seventh, will be followed by the Chord of C; A with the Dominant Seventh, will be followed by the Chord of D, &c. &c.

Write and play Dominant Sevenths to every note or

Exercise I, and let each be properly resolved into the Chord of the Tonic Major, and then Minor. Put the requisite figures (see page 25) to the Base notes, and avoid writing them all in the same position. For example—

[A clear understanding of this exercise being absolutely necessary, the following recapitulation may not be superfluous. First write down the Base note which is to have the Dominant Seventh—(See Exercise I)—and then the Base note which is to follow (viz, the Tonic, of which the preceding is Dominant).—Write the Chord of the Dominant Seventh in either of the four positions.—Resolve the Seventh (that is, make it descend) into the

Major (or Minor) Third of the Tonic.—Resolve the Major Third of the Dominant (that is, make it ascend) into the Octave of the Tonic.—The Fifth of the Dominant may ascend or descend—(See the *black* notes, which may be either inserted or omitted); and the Octave of the Dominant is to remain, to form the Fifth of the Tonic.]

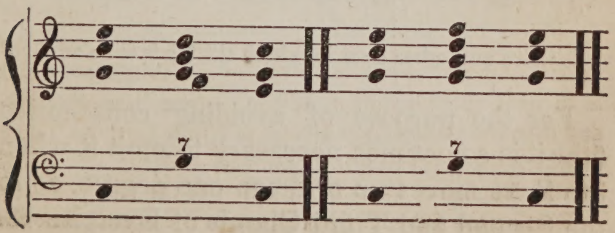
As it appears that the Root either ascends a Fourth or descends a Fifth after the Dominant Seventh, is it the same with those Discords of the Seventh which have Minor Thirds?

Yes; the natural progression of all Radical Base Notes, which have been accompanied with Sevenths, is to ascend a Fourth or descend a Fifth.

Write and play Exercise XI.

As Discords of the Seventh are not always prepared is there any rule to be observed respecting them when taken unprepared?

Yes; it is *generally* better to descend upon the Discordant note than to ascend to it.

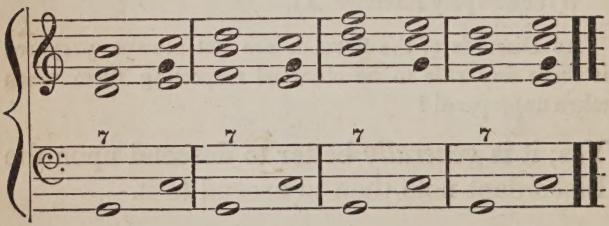


Is a discord said to be prepared when *any* note of the same name has been heard in the preceding Chord?

The discord must always be the *same* sound which has been heard in the preceding Chord. See in pages 25 and 26, the explanation of a similar principle affecting raised or lowered notes.

If the Octave of the root be omitted in the Chord of the Dominant Seventh, will it occasion the omission of any sound in the following Chord?

Yes; the 5th must be omitted in the resolution, otherwise the 7th will ascend, or the 3rd will descend, either of which is contrary to rule.



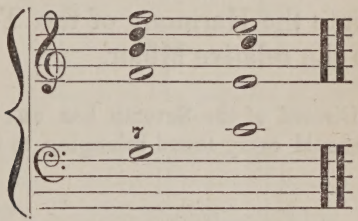
Is there any other case in which the 5th is to be omitted?

For the purpose of avoiding consecutive 5ths it is sometimes necessary to omit it when the Base moves up or down one degree, as in the Second and Third Chords of Exercise 13.

Write and play Exercise XII.

May the Seventh be doubled?

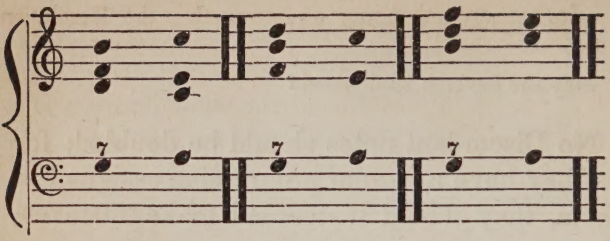
No Discordant notes should be doubled; for as they have a regular progression assigned to them, they would if doubled make Octaves: thus—



Each F being a Seventh, must descend to E. Consecutive Octaves are thereby produced.

What is meant by an Interrupted Resolution of the Discord of the Seventh?

It appears from the foregoing Examples, that the natural progression of the Base notes, which are accompanied with Sevenths, is to ascend a Fourth or descend a Fifth. This is termed the Natural Resolution of the Harmony: but if the Base ascends only a Tone, it is called an *Interrupted Resolution.*



In this case the Dominant Seventh, instead of resolving into the Harmony of the Tonic, resolves into the relative Minor.

When a Discord of the Seventh has an interrupted Resolution, should every sound belonging to it appear in the Treble?

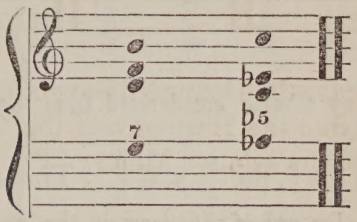
No; the Octave of the root must be omitted both in the discord of the 7th and following Chord, otherwise consecutive Octaves with the Base will be made; and it is to be further observed that the 5th instead of being at liberty either to ascend or descend, as it may when the resolution is not interrupted, *must* in this case *descend*, in order to avoid consecutive 5ths with the Base.

Write and play Dominant Sevenths, in different positions to A, B, C, D, &c. Let the resolutions be interrupted as above.

Write and play Exercise XIII.

Is there any other way of interrupting the Resolution of the Seventh?

Yes; by making the Base ascend only a Diatonic Semitone; thus-



Write and play Dominant Sevenths in different positions, to D, E, F, &c. Interrupt the resolutions by making the Base ascend a Diatonic Semitone, as above.

Write and play Exercise XIV. Point out all those Chords of the Seventh which have interrupted resolutions.

CHAPTER V.

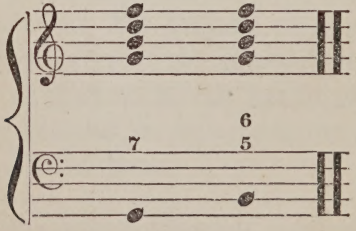
OF THE DERIVATIVES OF THE DISCORD OF THE SEVENTH.

How many Chords are derived from the Discord of the Seventh?

Three; the $\frac{6}{5}$, the $\frac{6}{4}$, and $\frac{6}{2}$. These are produced in the same manner as the 6 and $\frac{6}{4}$ are produced from the Common Chord.

How is the Chord of the $\frac{6}{5}$ produced?

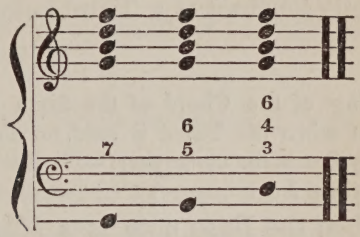
By taking the *Third* in the Base, instead of the Root; thus—



The Root of both these Chords is G with the Seventh.

How is the Chord of the $\frac{6}{4}_{3}$ produced.

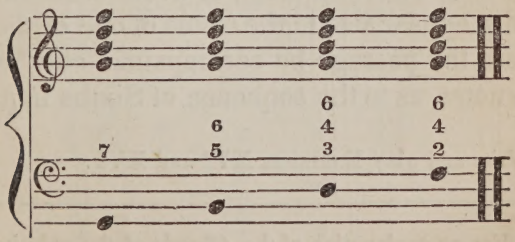
By taking the Fifth in the Base, instead of the Root; thus—



The Root of each of these Chords is G with the Seventh.

How is the Chord of the $\frac{6}{4}_{2}$ produced?

By taking the Seventh in the Base, instead of the Root; thus—



The Root of each of these Chords is G with the Seventh

When a Base note bears the figures $\frac{6}{5}$, where is the Root to be found?

A Base note which bears the figures $\frac{6}{5}$ is to be considered as the Third of another note; consequently the Root is a Third below, with a Seventh.

In speaking of the Chord of the Sixth it was remarked, that when the Third is used for the Base it should not appear in the upper part: — is this rule to be observed in the $\frac{6}{5}$?

Yes, when the Base note is a *Major* Third from the Root; but when it is a *Minor* Third from the Root, it may or may not be doubled, as the performer chooses.

Is there any exception to this rule?

Yes, when the Third is in the Base in two following Chords it must, to avoid consecutive Fifths, appear also in the treble of one of them; unless the passage be accompanied only with two notes, as in the sequence of Sixths in page 77.

Write and play Exercises XV* and XVI.

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* For an explanation of the Chords of the substituted, and added Sixth, introduced in these and following Exercises, see Chap. IX.

What is the full figuring of the Chord of the $\begin{matrix}6\\4\\3\end{matrix}$?

$\begin{matrix}8\\6\\4\\3\end{matrix}$, but it is generally abbreviated $\begin{matrix}6\\4\\3\end{matrix}$, or $\begin{matrix}4\\3\end{matrix}$.

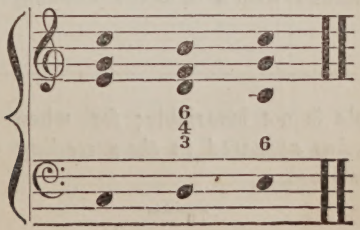
Is the figuring of this Chord ever abbreviated in any other manner?

Yes; if the Sixth be raised a Semitone by an Accidental Sharp or Natural, a single ♯, or ♮6, is considered to express the whole figures $\begin{matrix}♯\\4\\3\end{matrix}$, or $\begin{matrix}♮6\\4\\3\end{matrix}$.

Write and play Exercises XVII. and XVIII.

Should every sound belonging to the Harmony appear in the Chord of the $\begin{matrix}6\\4\\3\end{matrix}$?

No; the Octave of the Root should be omitted, for example—



—G with the Seventh is the Root of D; but no G is found in the Chord*.

It appears in the preceding example, that F, which is the Seventh of the Root, is made to ascend instead of descending according to the general rule: —Is this correct?

When the Base ascends to the sound into which the Seventh should resolve, the Seventh is allowed to ascend by License; therefore in the preceding example, as the Base after the $\frac{6}{4}{}_{3}$ ascends to E, the F is allowed to ascend to G.

Write again Exercises XVII. and XVIII. and attend to these rules.

As the Leading-note of any Scale cannot be a Root, on account of its having an imperfect Fifth—(See page 17)— what is to be considered the Root of the Second of the Scale when it is marked with a 6? In the Key of C, for example, if D (which is the Second of the Scale) be marked with a 6, is the Leading-note, B, the Root.

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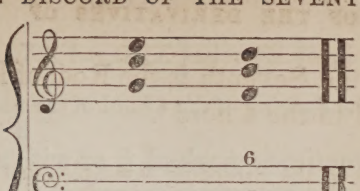
* This rule is not invariable; for when the Octave of the Root *has appeared in the preceding Chord*, it is sometimes retained.



No; for when a Base note, supposed to be a Root, bearing a Common Chord, is found to have an imperfect Fifth, the real Root is a Major Third below it, bearing a Seventh:—Thus the Root of D with a 6, according to the general rule, should be B with a Common Chord; but as B has an Imperfect Fifth, the Root is G with the Seventh. Consequently a 6 upon the *Second* of the Scale must be considered as a $\frac{6}{4}_{3}$, and the Octave of the Root, (viz. G) is omitted, according to rule.

As a 6 on the second of the scale in a Major Key, (see the above example) consists of the same sounds as the substituted Sixth on the Subdominant of the relative Minor (see page 71) how are they to be distinguished?

This will be determined by the following Chord. Thus if D with a 6, be followed by a Chord of C, it is natural to conclude that the root of the D is G with the 7th: but if D with a 6, be followed by E with $\overset{5}{\#}$ or with $\frac{6}{4}$, $\overset{5}{\#}$ it is evidently the substituted Sixth upon the Subdominant, in the Key of A minor.

Write and play Exercises XIX. and XX.

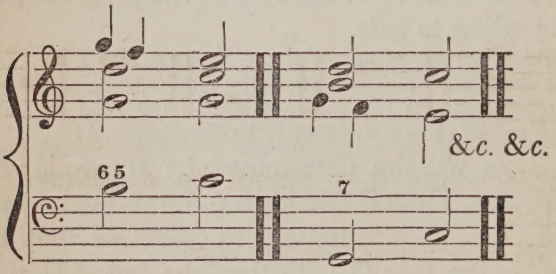
How is the figuring of the Chord of the $\frac{6}{4}$ abbreviated?

It is sometimes marked $\frac{4}{2}$ or with a single 2, and when the Fourth is raised a Semitone by an Accidental Sharp or Natural, a single ♯4, or ♮4, is considered sufficient to express the whole figures $\frac{6}{4}$, or $\frac{6}{♮4}$.

Write and play Exercises XXI. and XXII.

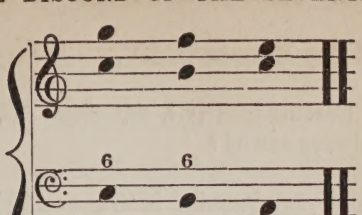
What is meant by passing through the Seventh?

When the Harmony of the Dominant is followed by the Chord of the Tonic, the Seventh is frequently passed through in this way—



Are two Fifths ever allowed to succeed each other?

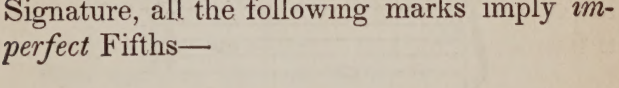
An Imperfect may follow a Perfect Fifth in descending—



Write and play Exercise XXIII.

Does a single 5, ♭5, ♮5 over a Base note always imply the Common Chord?

Not if the Fifth so implied be *imperfect*; for example, if there are no Flats or Sharps at the Signature, all the following marks imply *imperfect* Fifths—



consequently they cannot be considered as Roots.

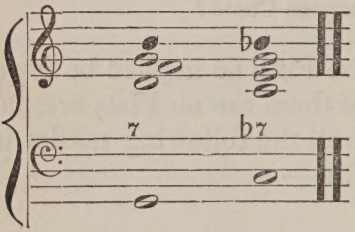
Where then is the Root to be found?

The Root is to be found in the manner described in page 49; therefore the above marks are to be considered as abbreviations of the figures $\frac{6}{5}$.

Write and play Exercise XXIV.

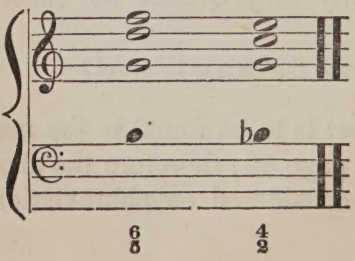
Must the Leading-note (viz, the Major Third of the Dominant) always ascend?

Its natural progression is to ascend; but when the Seventh is taken in two following Chords, the Leading-note of the first is allowed to descend a Chromatic Semitone, and forms the Seventh of the other; thus—



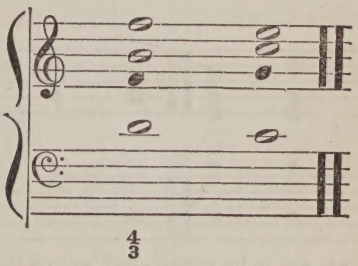
If the Leading note is in the Base, as in the Chord of the $\frac{6}{5}$, is it in that case allowed to descend?

Yes, according to the same rule; for example—



In what case may the Seventh be doubled?

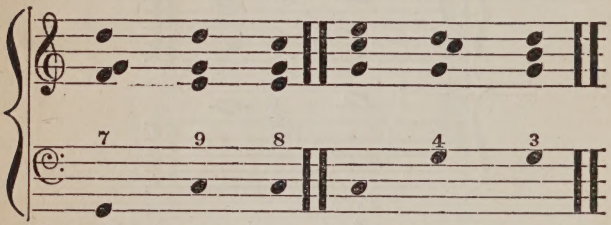
It is sometimes doubled in the Chord of the $\frac{6}{4}_{3}$, in preference to taking the Octave of the Root; in this case the lowest of the two is made to ascend in order to avoid the Octaves.



Write and play Exercise XXV.

CHAPTER VI.

OF DISCORDS BY SUSPENSION.

A discord by Suspension signifies that one (or more) of the sounds belonging to the preceding Harmony is retained, instead of taking at once the Harmony belonging to the new Root; by which means the Harmony of the new Root is for a time suspended; thus the Eight is suspended by retaining the Ninth; the Third is suspended by retaining the Fourth.

These Chords are to be considered, except the notes suspended, as Common Chords, for the Ninth is only used instead of the Eight, and the Chord is in all other respects to be treated in the same way as if it were not used. The same is to be observed when the Fourth is used instead of the Third.

May the Ninth and Eight appear in a Chord at the same time?

No; therefore if there is any sound in the preceding Chord which ought to go to the Eight, the Ninth cannot properly be played, for instance in the example page 56 marked "prepared by the Fifth," the B in the Chord of G being the Major Third, should ascend to C, consequently the Ninth ought not to be used.

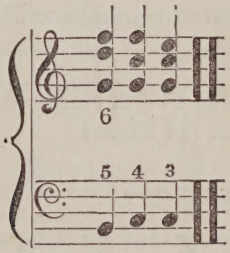
May the Discords of the Ninth and the Fourth be used without preparation?

Generally speaking they should be prepared; although instances may be met with when they are not so.

Must they be resolved?

Yes; both Ninth and Fourth must be resolved, by descending either a Semitone or a Tone.

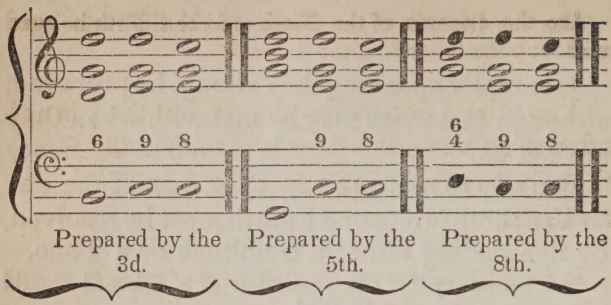
Is it necessary that the resolution of a Discord should take place in the *next* Chord?

No; the resolution is frequently suspended for a time; thus

but any note which has been heard as a Discord must ultimately go to the note which it suspends.

Write and play Exercises XXVI. and XXVII.

Is there any rule for the preparation of the Discords of the Fourth and the Ninth?

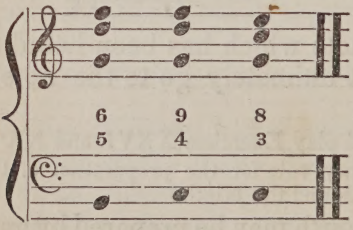
The Fourth may be prepared by any Interval except the Second; but the Ninth must never be prepared by the Eight, on account of its making *hidden* Octaves, as may be seen in the following example—



Write and play Exercises II., III., IV., V., and VI.; and insert Fourths or Ninths whenever they can be admitted, taking care to prepare and resolve them properly.

Are the Ninth and Fourth ever used at the same time instead of the Eight and Third?

Yes; for example—



Write and play Exercise XXVIII.

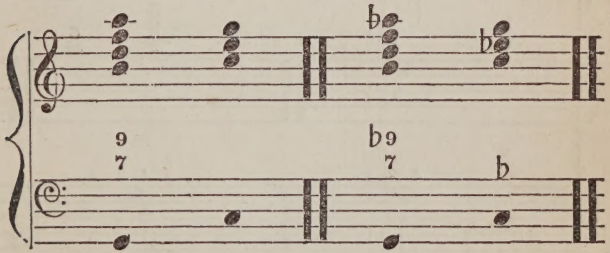
Write and play Exercises XV. and XVI., and insert the Discord of the $\frac{9}{4}$, whenever it can be admitted.

Are the discords of the Ninth and the Fourth ever used with the Discord of the Seventh?

Yes; the $\frac{7}{4}$ occurs frequently, but the $\frac{9}{7}$ is not often used when the Root is played in the Base, though it is frequently so upon one of the derivatives.

Is the Ninth always a Tone above the Octave?

No, it is sometimes a Semitone; in which case it is called a Flat Ninth. It is to be remarked, that the $\frac{9}{7}$ resolves into the Harmony of the Tonic Major, and the $\frac{\flat 9}{7}$ resolves (generally, but not always,) into the Harmony of the Tonic Minor.



What is the natural progression of the Root after the $\frac{9}{7}$?

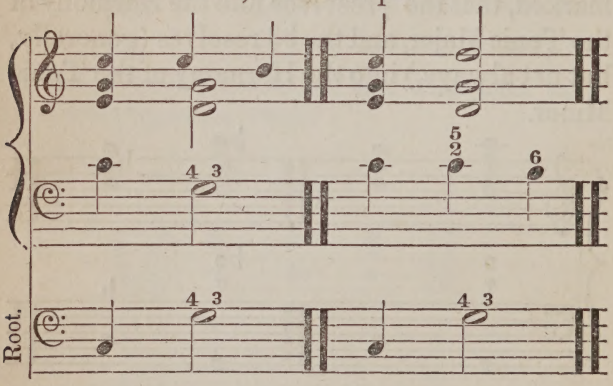
It is the same as after a Dominant Seventh, viz., it either ascends a Fourth, or descends a Fifth; for $\frac{9}{7}$ is only a suspension of $\frac{8}{7}$, conse-

quently it makes no difference in the progression of the Root.

Write and play Exercises XXIX. and XXX.

What is the Chord of the $\frac{5}{2}$?

It is an Inversion of the $\frac{5}{4}$; for the $\frac{5}{4}$ suspends the Common Chord, by taking the *Fourth* instead of the *Third* in the *Treble*, and the $\frac{5}{2}$ suspends the Chord of the Sixth (which, it must be remembered, is produced by taking the Third in the Base) by taking the *Fourth* instead of the *Third* in the *Base*; for example—



When a Base note is marked $\frac{5}{2}$ is it a root?

No; it is the Fourth of another note; and it must be remembered that the Fourth being used *instead* of the Third in the Base, the Third must not appear in the upper part.

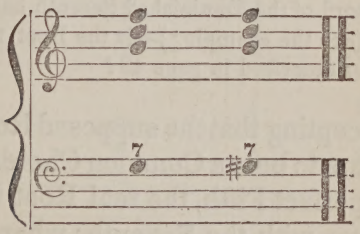
Write and play Exercises XXXI. and XXXII.

CHAPTER VII.

OF THE CHORD OF THE DIMINISHED SEVENTH.

How is the Chord of the Diminished Seventh produced?

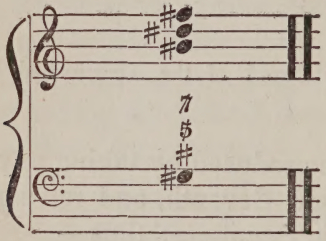
It may be produced by taking any Chord of the Dominant Seventh, and raising the Base a Chromatic Semitone; thus—



How does it happen that the same sounds are used to accompany G with the Seventh, and G♯ with the Seventh?

It must be remembered that no Accidentals are to be used, unless they are expressed by

the figures; consequently the Third, Fifth and Seventh to G, or G ♯, will be B, D, and F, there being no Flats or Sharps at the Signature. If the Harmony of the *Dominant* Seventh were required to the G♯, it would be necessary to mark it thus—



As the Chord of the Diminished Seventh has an imperfect Fifth,—(See the example *)—is the Root to be found in the manner described in page 49?

Yes, excepting that the supposed Root in that case appears to bear a Common Chord, but having an Imperfect Fifth, the real Root is a Major Third lower with the Seventh; whereas in the present instance the supposed Root bears a Seventh; therefore the real Root is a Major Third lower, with the $\frac{9}{7}$.

Repeat both rules.

When that which is supposed to be the Root,

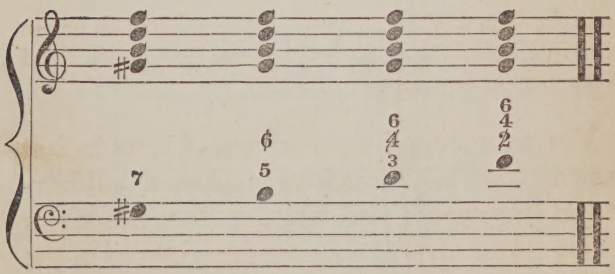
bearing a Common Chord, is found to have an Imperfect Fifth, the real Root is a Major Third below, and bears a Seventh.

When that which is supposed to be the Root bearing a Seventh, is found to have an Imperfect Fifth, the real Root is a Major Third below and bears a $\frac{9}{7}$.

Write and play Exercises XXXIII., XXXIV., and XXXV*.

How many Chords are derived from the Diminished Seventh?

Three; viz. the $\frac{6}{5}$, $\frac{6}{4}$, $\frac{6}{3}$ and $\frac{6}{4}$, $\frac{6}{2}$; for example—



The figures to all these Chords denote them to

* The melody of *God save the King* may be played to this exercise.

be derived from G♯ with the Seventh; but for the reason before given, the real Root is E, with the $\frac{9}{7}_{\sharp}$.

Are the same rules to be observed with these Chords as with the Derivatives of the Dominant Seventh.

Yes; therefore when the Major Third of the *real Root* is in the Base, it must not appear in the Treble, neither must the Discordant notes (viz., the Seventh or Ninth of the Real root) be doubled.

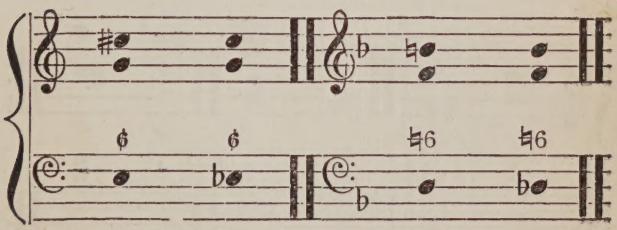
Write and play Exercise XXVI. and XXVII.

CHAPTER VIII.

OF THE CHORD OF THE EXTREME SHARP SIXTH.

How is the Chord of the Extreme Sharp Sixth produced?

It may be produced by taking the Chord of the ♮6 or ♮ —viz. $\frac{6}{4}_{3}$—and lowering the Base a Chromatic Semitone.



The Base in this Chord must be considered as lowered by License, and the Chord must be treated in all respects, and the Root found, as if the Base were not lowered. In the foregoing example, the Root of E is clearly A with $\frac{7}{\#}$; the

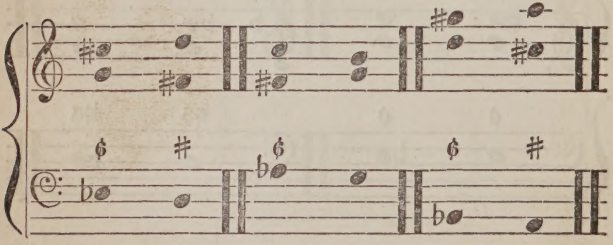
Root of the Eb must also be considered the same, the E being lowered by License.

What is the natural Resolution of this Chord?

Its Resolution is the same as the ♮, viz., the *Root* ascends a Fourth; therefore the Eb, in the foregoing example, will resolve into the Chord of D Major, and the Db will resolve into the Chord of C Major.

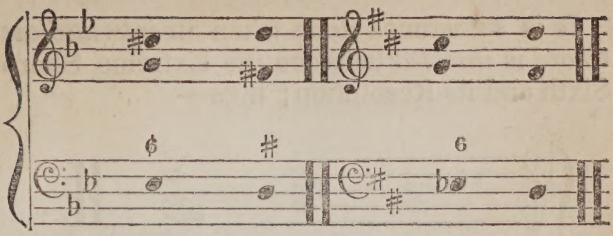
Is there any rule for the Progression of a Base note, which bears the Chord of the Extreme Sharp Sixth?

Yes; it must descend a Diatonic Semitone; and its most usual resolution is into a *Major* Chord; thus—



How is the performer to decide whether the Chord of the Sharp Sixth, or the Chord of the Extreme Sharp Sixth is intended?

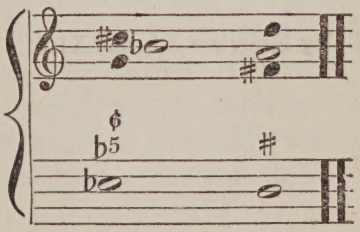
The Signature will determine it, as will be seen from the following example—



The plain 6 in the latter case implies the Chord of the Extreme Sharp Sixth, the C being Sharp from the Signature.

Write and play Exercises XXXVIII. and XXXIX.

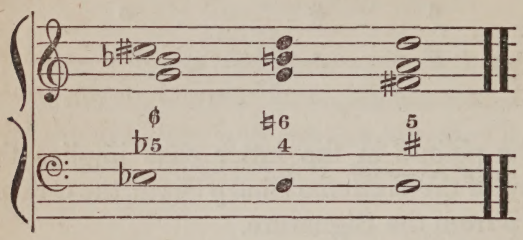
May the Ninth of the Root be taken with the Chord of the Extreme Sharp Sixth? (See the *white* notes.)



No; because B b, being the Ninth of the Root, descends to A; and thus makes Perfect Fifths with the Base, which also must descend.

Is there no case in which the Ninth of the Root can be taken with the Chord of the Extreme Sharp Sixth?

It is sometimes done when an *intermediate Chord* is *inserted* between the Extreme Sharp Sixth and its Resolution; thus—



The $\frac{6}{4}$, which is here taken upon the D, must be considered as a suspension of the Chord of D, for the Root after the E♭ must be D*.

Write and play Exercises XL. and XLI.

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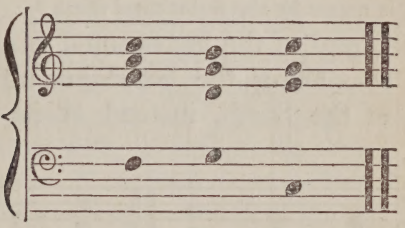
* This is one of many exceptions which might be given to the general rules, but the Author has avoided them as much as possible in the present little volume; conceiving that the ground-work of Harmony should be first thoroughly understood, before the varieties of which it is susceptible are attempted to be acquired.

CHAPTER IX.

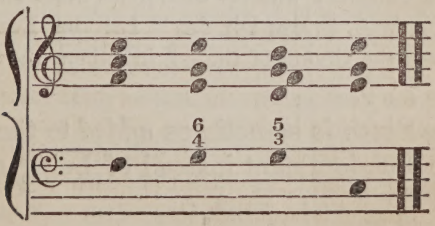
OF CADENCES.

How is a common Cadence or Close to be made?

A cadence, in its most simple form, consists of the Harmonies of the Subdominant, Dominant, (viz., the Attendant Harmonies) and Tonic; thus—



But as the progression from the Chord of the Subdominant to the Dominant is harsh, the Tonic Harmony is frequently *inserted* upon the Dominant Base, previous to its own Chord; thus—



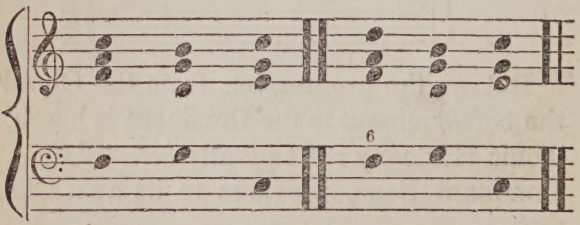
and the seventh is generally added to the Harmony of the Dominant, as above.

Make Cadences, with the Chords in different positions, in G, D, E♭, F♯, &c. Make some with, and some without, inserting the $^{6}_{4}$ upon the Dominant.

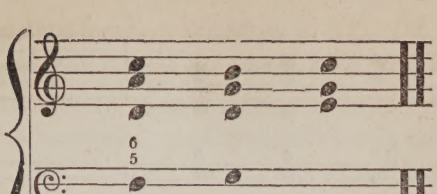
Is there any other way of varying the Cadence and avoiding the harshness in the progression from the Subdominant to the Dominant?

Yes, by means of what is called the substituted Sixth.

What is meant by the Substituted Sixth?

The Chord of the Substituted Sixth is produced, by making the Subdominant bear the Chord of the Sixth, instead of its Common Chord.

Make Cadences with the Substituted Sixth on the Subdominant, in A, E, B♭, D♭, &c. Let the Dominant in some bear the Chords of the $^{6}_{4}$, $^{5}_{3}$, in others the $^{6}_{4}$, $^{7}_{3}$ the $^{5}_{3}$, or the $^{6}_{4}$, $^{5}_{4}$, $^{7}_{3}$.

The Sixth is sometimes *added* to the Chord of the Subdominant instead of being *substituted* for the Fifth; thus,

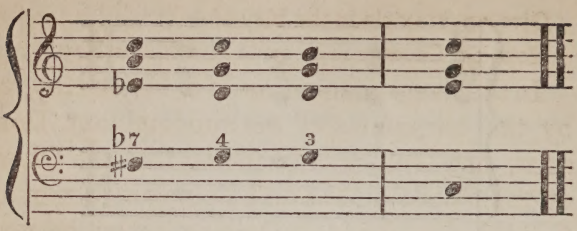


How is the Chord of the Substituted Sixth, to be distinguished, from the first derivative of the *Minor* common Chord, and in what manner should the root be market?

A Base note marked with a 6, must be considered as part of a Cadence, when it is followed by a Base note a whole tone above it; which, either immediately or ultimately bears its Major Chord with or without the 7th: for instance, when F marked 6 is followed by G, with its *Major* Chord, or with $\frac{6}{4}$, $\frac{5}{3}$ or $\frac{5}{4}$, $\frac{5}{3}$, the F must be considered as a root, and marked with a 6. This observation applies also to the added Sixth ($\frac{6}{5}$), and it must be further remarked, that although F with $\frac{6}{5}$ be set down as the root, the Chord must be treated in the same manner as if it were the first derivative of D with the 7th; that is, the C should if possible be prepared, and must be resolved by descending.

Is there any other method of varying the Cadence?

Yes, the Subdominant is sometimes raised a Chromatic Semitone, and the Chord of the Diminished Seventh taken upon it; thus



But this, and others which are to be met with, may be considered as variations upon the Common or Authentic Cadence, the basis of which is, the SUBDOMINANT, DOMINANT, and TONIC.

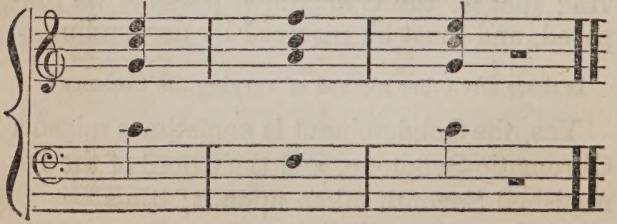
Make Cadences with the $\frac{6}{5}$ on the Subdominant, also with the diminished 7th on the *raised* Subdominant, as above described in B, A♭, E♭, &c.

What is meant by an Authentic Cadence?

When the Tonic Harmony is preceded by the Harmony of the Dominant, it is termed an Authentic Cadence; the foregoing are all Authentic Cadences.

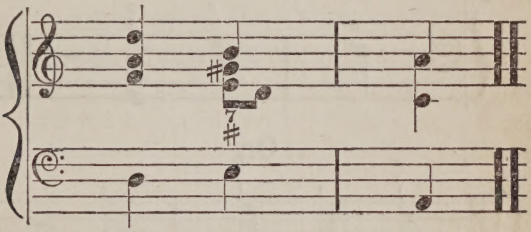
What is meant by a Plagal Cadence?

A Plagal Cadence signifies that the Tonic Harmony is preceded by the Harmony of the Subdominant.



Give an example in the Key of—

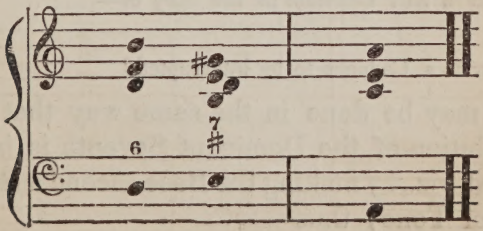
How is a Cadence to be made in a Minor Key?

In the same manner as in a Major Key,.viz. by the harmonies of the subdominant, Dominant, and Tonic; remarking that the Chords of the Subdominant and Tonic are Minor, and that the Chord of the Dominant must be made Major by an Accidental.

The Seventh may or may not be added to the Chord of the Dominant, as above.

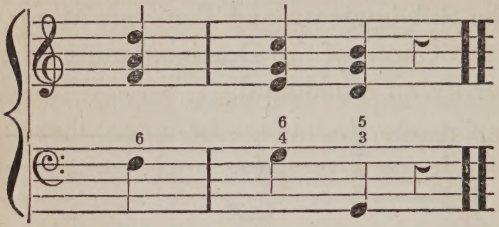
Make a Cadence in the Minor Key of—

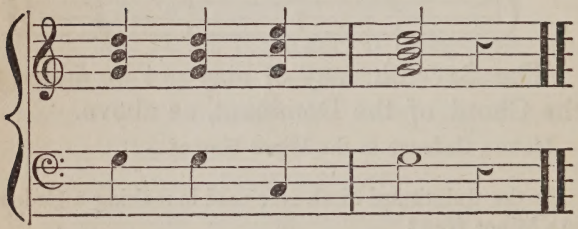
Is the Substituted Sixth ever used in making a Cadence in a Minor Key?

Yes:



What is meant by a half Cadence?

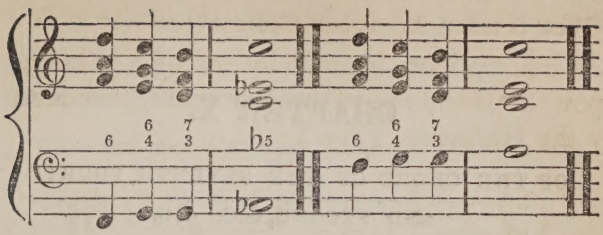
A half Cadence is made by ending a passage upon the Harmony of the Dominant, preceded by the Harmony of the Tonic.

Or,



Make a half Cadence in the Key of—

How is a Cadence to be interrupted?

It may be done in the same way that the Resolution of the Dominant Seventh is interrupted, viz., by making the Base ascend a Semitone or Tone; thus—

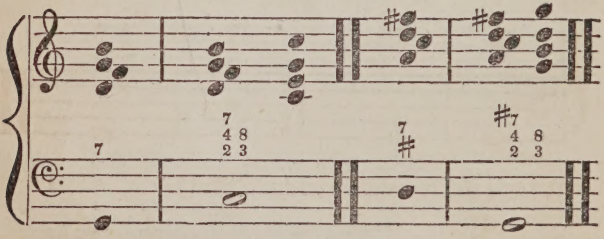


There are, however, many ways of varying, as well as interrupting the Cadence; these may be seen in the Exercises.

CHAPTER X.

OF THE CHORD OF THE SEVENTH, FOURTH AND SECOND, &c. &c.

How is the Chord of the $\begin{matrix}7\\4\\2\end{matrix}$ produced?

It is produced by taking the Chord of the Dominant Seventh upon the Tonic Base. For example, the Chord of G with the Seventh upon C in the Base, or D with the Seventh upon G in the Base: thus—

What is the resolution of this Chord?

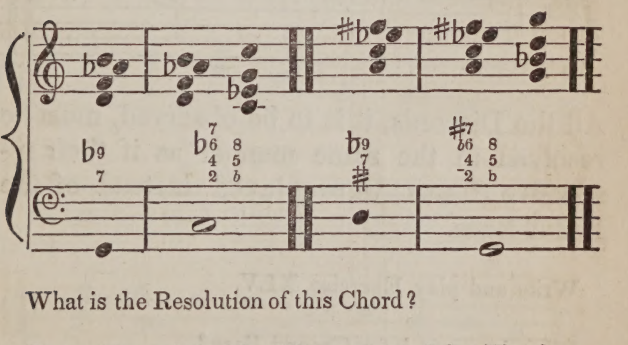
It resolves into the Harmony of the Tonic:—see the above Examples.

Write or play the Chord of the $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ and its Resolution upon D, &c., &c., taking care to put the proper Accidentals to the Notes and Figures.

Write and play Exercises XLII. and XLIII.

How is the Chord of the $\begin{smallmatrix}7\\6\\4\\2\end{smallmatrix}$ produced?

It is produced in the same manner as the preceding Chord, and differs from it only by taking the *Flat Ninth* instead of the *Octave* of the Root; for example, G with $\begin{smallmatrix}\flat9\\7\end{smallmatrix}$ upon C in the Base; or D with the $\begin{smallmatrix}\flat9\\7\\\#\end{smallmatrix}$ upon G in the Base.



What is the Resolution of this Chord?

It resolves into the Harmony of the Tonic:—see the above examples.

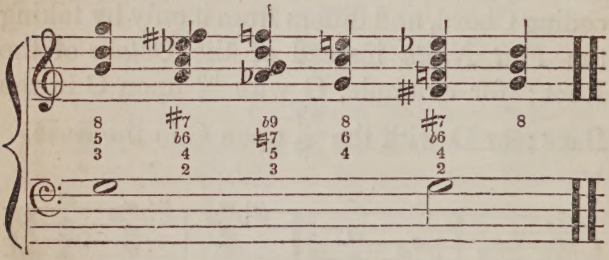
Write or play the Chord of the $\begin{smallmatrix}7\\6\\4\\2\end{smallmatrix}$ and its Resolution

to D, &c., &c.; taking care to put the requisite Accidentals to the Notes and Figures.

Write and play Exercise XLIV.

What is meant by a Pedal Base?

When one Base note is held or repeated to several Chords, it is called a Pedal Base; for example—



All the Discords, it is to be observed, must be resolved in the same manner as if their respective Roots were played instead of the Pedal Base.

Write and play Exercise XLV.

What is meant by a Ground Base?

It signifies a repetition of several Base notes, to which a different accompaniment is added each time. See Exercise XLVI.

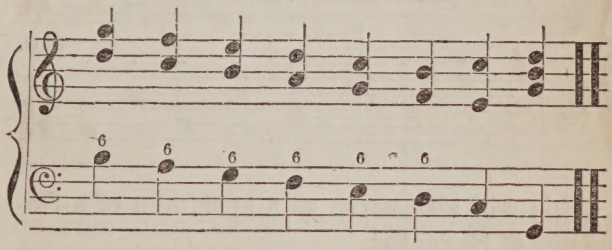
CHAPTER XI.

OF SEQUENCES, &c.

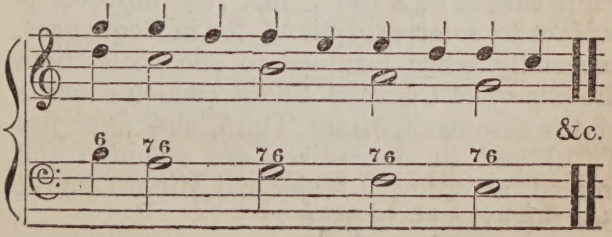
What is a Sequence?

A Sequence signifies a succession of one or two Chords of the same species, taken upon a regular progression of the Base; *most* Sequences, it must be observed, are accompanied with two notes only in the Treble.

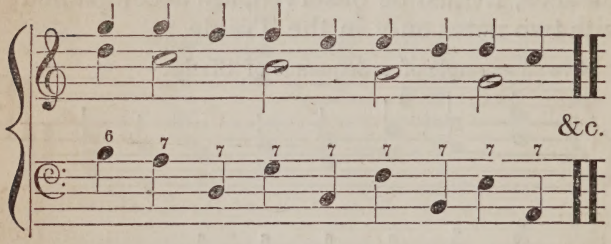
Give an example of a Sequence of Sixths.



By suspending the upper notes, a Sequence of Sevenths and Sixths may be produced; thus—

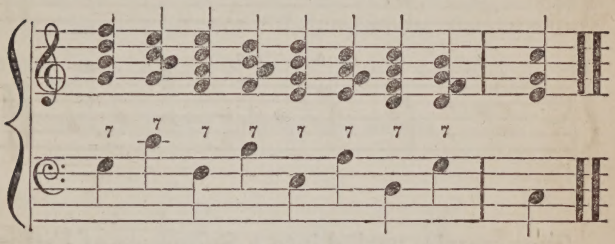


This Example *may* be considered as a variation of the former, made by suspending the upper notes; but it is more regular in a Sequence of Sevenths and Sixths, to consider the Sixths as Chords of the $\frac{6}{4}_{3}$, consequently the Roots of the foregoing Example are—



This will also serve as a specimen of a Sequence of Sevenths.

It has been remarked in the preceding pages that a Base note, which has an imperfect Fifth cannot be a root; this rule however is subject to some exceptions, for in Sequences, especially when confined to one scale, both the *imperfect Common Chord* (which consists of the note itself, Minor Third, and *imperfect* Fifth) and its derivatives are admitted and treated, as ordinary Major and Minor Chords. See the example in page 77.

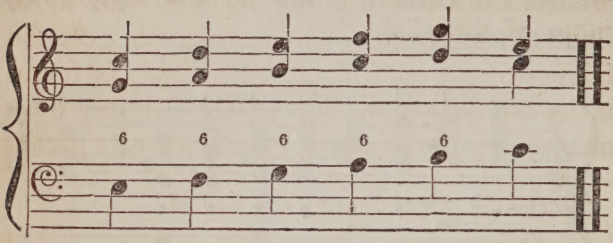
Only two Discords of the Seventh have yet been described, but there are two others, viz. that with a *Major* Seventh and that with an *imperfect* Fifth. The following Sequence includes the Discord of the Seventh, upon every note of the scale.

and it may be observed that the Dominant (G) is the only note which has a Major 3rd, perfect 5th, and Minor 7th.

The Second (D), Third (E), and Sixth (A), have each a Minor 3rd, perfect 5th, and Minor 7th.

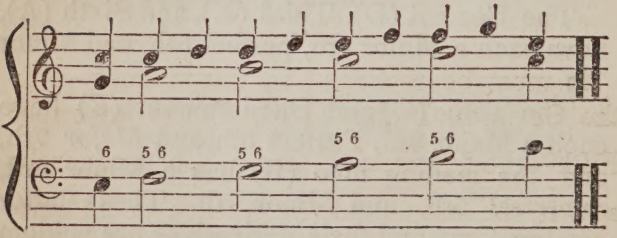
The Tonic (C) and Subdominant (F) have each a Major 3rd, Perfect 5th, and *Major* 7th, and the leading note (B) has a Minor 3rd, *imperfect* 5th, and Minor 7th. These latter combinations and their derivatives are seldom used excepting in Sequences. They are subject to the same rules as the Dominant Seventh.

Is a Sequence of Sixths ever used in ascending?

Yes; for example—



This may be varied into a Sequence of Fifths and Sixths; thus—



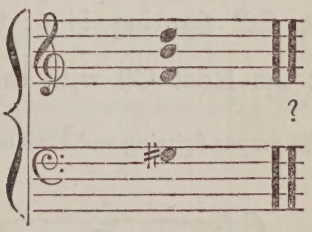
Write and play Exercises XLVI., XLVII., XLVIII. and XLIX.

When Chords are written to Base notes which are not

figured, how is it to be ascertained what Chords they are and what are their Roots ?

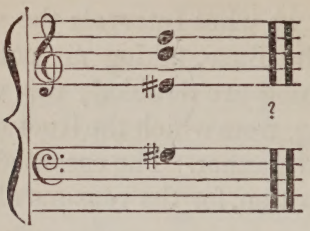
Reckon at what Intervals the written notes are from the Base, taking no notice of those Sounds which are doubled; this will give the full figuring, from which the Root may be found in the usual manner. The essential figures only must be written, for the reasons already given

What is the proper figuring and Root of



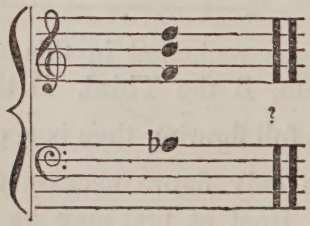
It must be reckoned in this manner—F is the Seventh, B the Third, D the imperfect Fifth—the full figuring then is $\frac{7}{5}_{3}$, consequently a 7 is the only figure necessary to be written. The Root at first may be supposed to be G# with the Seventh, but for the reason given in page 60, it is E with the $\frac{9}{7}_{\#}$

What is the proper figuring and Root of



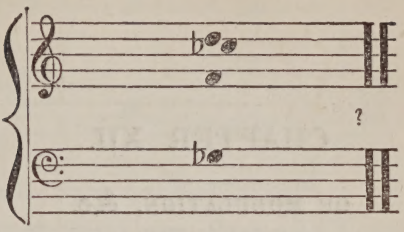
E♯ is the $\frac{6}{5}$, B the Third, D the imperfect Fifth; the full figuring is $\frac{6}{5\ 3}$; the essential figures $\frac{6}{5}$; the Root C♯ with the $\frac{9}{7}$.
♯

What is the proper figuring and Root of



F is the Sixth, B the Second, D the Fourth; the full figuring is $\frac{6}{4\ 2}$; the essential figures $\frac{4}{2}$; the Root G with the $\frac{\flat 9}{7}$.

What is the full figuring and Root of



F is the Sixth, C ♭ the Flat Third, D the Fourth; the full figuring is $\frac{6}{4}{}_{\flat}$; the essential figures $\frac{4}{\flat}$; the Root B ♭ with the $\frac{\flat 9}{\flat 7}$,

Add the requisite figures, and name the Roots of the Chords of Exercise L.

CHAPTER XII.

OF MODULATION, &c.

WHAT is meant by Modulation?

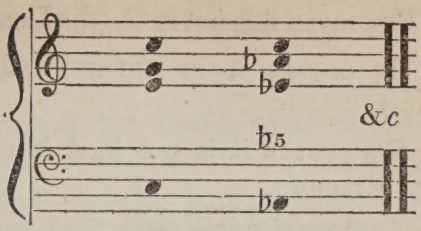
Modulation implies a change of Scale, by the introduction of Roots which do not belong to the original one.

What is meant by a Transition?

A Transition also signifies a change of Scale.

What then is the difference between a Modulation and a Transition?

A Modulation from one Key to another, is made by using those Chords which are common to both, or those which are nearest to them, by which the ear is gradually prepared for the new Key; but the Transition is made by going suddenly from one Key to another; for example, from C to A♭.

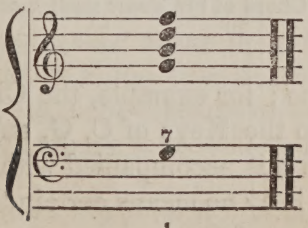


What are the most usual Modulations?

The most usual are, from the Tonic to the Dominant, Subdominant, or Relative Minor.

How is it to be ascertained when a Modulation is made from one Key to another?

The most decisive proof is the Chord of the Dominant Seventh (or any of its Derivatives); this one Chord determines the Tonic from its combining (as before remarked) all the Sounds, which prove that it is not in either of the Keys related to that which is supposed; for example, the Dominant Seventh upon G, proves, that the Tonic can be no other than C (either Major or Minor), for the following reasons—



1

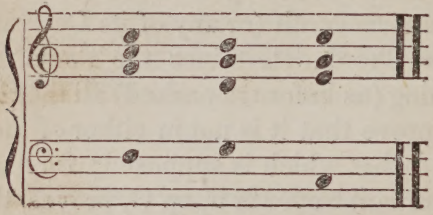
The F♮ proves it is not in G, (the Dominant).

The B♮ proves it is not in F, (the Subdominant).

The G♮ proves it is not in A Minor, (the Relative Minor).

Is there any other way of knowing what Key is modulated into ?

Yes; the Chords of the Subdominant and Dominant, combine the Sounds before mentioned, and thus determine the Tonic.



Is not the Chord of the Tonic itself a certain indication of a Key?

Not alone; for example, the Chord of C is common to the Keys of C, G, and F; therefore unless it is accompanied with some other Chords, it is by no means certain that the piece is in the Key of C

In what manner is a Modulation to be made from the Tonic to the Dominant?

By raising the fourth of the Scale a Chromatic Semitone; therefore a Modulation from the Key of C, to the Key of G, is made by introducing F♯. The return from the Dominant to the Tonic, must be made by lowering the Seventh of the *New Scale* a Chromatic Semitone; consequently the return from G to C, must be made by introducing F♮.

Modulate from the Key of— to its Dominant, and back again

How is a Modulation to be made from the Tonic to the Subdominant?

Exactly the reverse of the former; that is to say, in order to modulate from the Tonic to the Subdominant, the Seventh must be lowered a Chromatic Semitone; and to return, the Fourth of the Subdominant must be raised again; therefore a Modulation from the Key of C to the Key of F, must be made by introducing B♭; and the return from F to C, by introducing B♮.

Modulate from the Key of—to its Subdominant, and back again.

How is a Modulation to be made from the Tonic to its relative Minor.

By raising the Fifth of the Scale a Chromatic Semitone; therefore a Modulation from the Key of C, to the Key of A Minor, is made by introducing G♯; and the return must be made by introducing G♮.

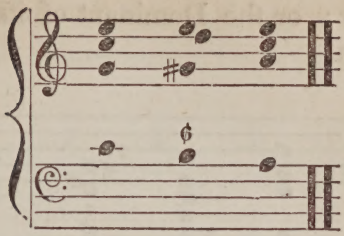
Modulate from the Key of— to its relative Minor, and back again.

How are other Modulations to be made?

The methods of modulating from one Key to another are so various, that it is impossible to give any general rule.

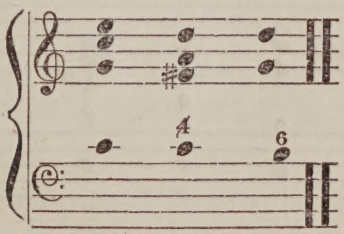
The Author thinks it necessary to remark, that the subsequent Examples and Observations upon Modulation, are not inserted as models for imitation; but are introduced for no other purpose than to give the Student a habit of thinking upon the subject.

A Modulation may be made from any Major Chord to its relative Minor, by taking the Chord of the ♮ upon the Semitone below; thus—

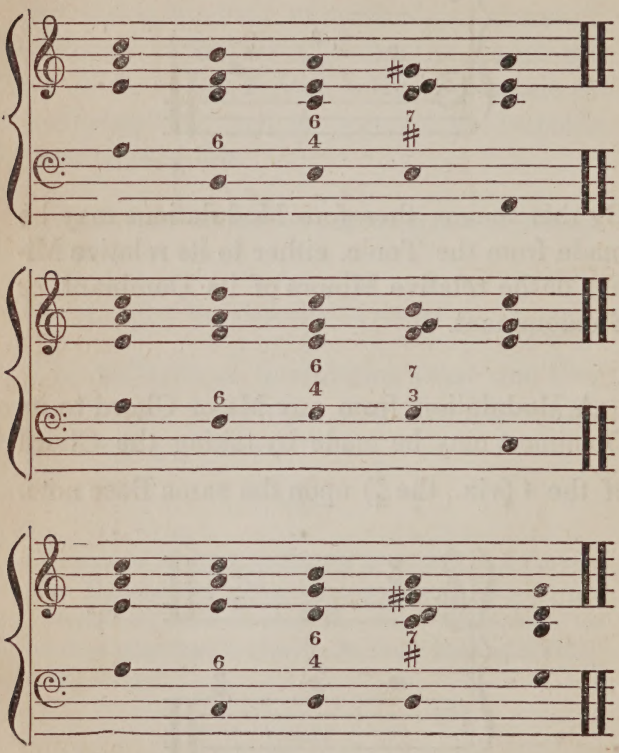


By this means therefore Modulations may be made from the Tonic, either to its relative Minor or the relative Minors of its Dominant, or Subdominant.

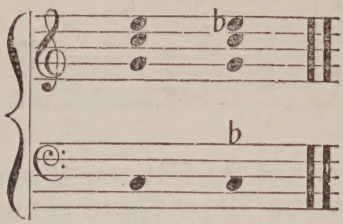
A Modulation from any Major Chord to its Dominant may be made by taking the Chord of the 4 (viz., the $\frac{4}{2}$) upon the same Base note.



From any Minor Chord a Cadence may be easily made either in its own Key; into its re-

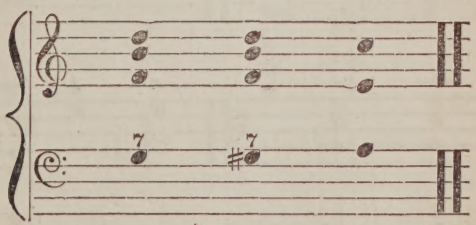
lative Major; or the Dominant of its relative Major; thus—

Any Major Chord governs equally the Tonic Major or the Tonic Minor; for example, the Chord of C governs F Major, or F Minor.

Some Modulations are made by changing the Tonic Major to the Tonic Minor—

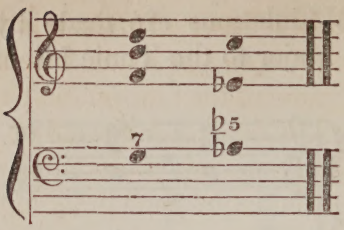


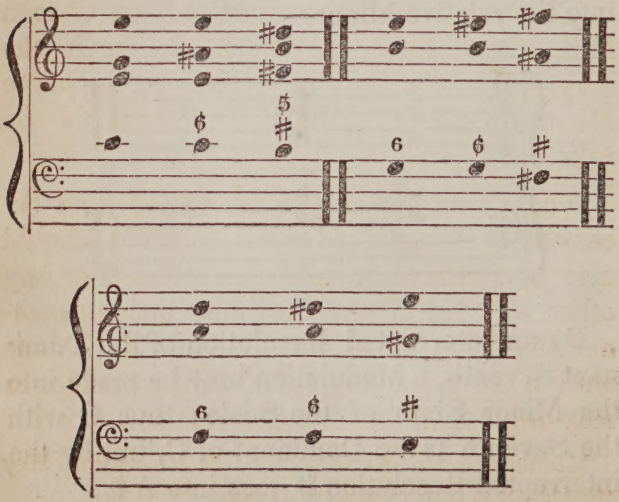
or *vice versa.*

By changing a Dominant Seventh into a Diminished Seventh, a Modulation may be made into the relative Minor—



By an interrupted Resolution of the Dominant Seventh, a Modulation may be made into the Minor Sixth of the Scale; thus G with the Seventh is the Dominant of C, but by the interrupted Resolution it goes into A ♭.



The Chord of the Extreme Sharp Sixth resolves into the Major Chord of the Semitone below; in the Key of C therefore the ♮ upon the Tonic, will resolve into B Major; upon the Dominant into F♯ Major; and upon the Subdominant into E Major.

Exercise L. is inserted to show in what manner a Modulation *may* be made from the Key of C to every note of the Chromatic Scale, Major and Minor:—Each piece should be written or played several times, and the student should add a different termination each time, in the following manner:

To those which are from C to a Major Key,—FIRST, make a Cadence in the Key desired —SECONDLY, make a Cadence in the relative Minor—THIRDLY, in the Dominant of the Key desired—FOURTHLY, in the Subdominant of the Key desired.

To those which are marked from C to a Minor Key, FIRST, make a Cadence in the Key desired—SECONDLY, in the relative Major—THIRDLY, in the Dominant of the relative Major.

The Cadences should be varied, and occasionally interrupted; the Student should also be required to modulate from C to any other Key, in another and less sudden manner than that set down. When this is done with a tolerable degree of facility, exercises may be given in the following manner—

Modulate from the Key of—(Major or Minor) to the Key of—(Major or Minor), and back again.

What is meant by writing in parts?

It signifies writing for several voices or instruments. Each part is generally written on a separate staff.

What is Counterpoint?

Counterpoint is the art of arranging the sounds belonging to the Harmony, so that each has its proper progression.

What is simple Counterpoint?

Simple Counterpoint implies that the notes in each part are of equal duration.

What is Figurative Counterpoint?

Figurative Counterpoint implies that the parts consist of notes different from each other in value.

What are Passing Notes?

Passing Notes are those which move from one Harmony to another, without forming a component part of either.

What is meant by Music in Score?

It signifies a piece composed for several Voices or Instruments (or both), written on several staves one over another, according to the num-

ber of parts, so that the whole which is intended to be performed by the several Voices or Instruments may be seen at one view.

What is meant by playing from Score?

Playing from Score signifies playing Music written as above described, and giving as nearly as possible the general effect of the whole composition upon one Instrument.

What is meant by TASTO SOLO, or T. S.

It signifies, that the passage which is so marked is to be played exactly as it is written; that is to say, no Chords are to be struck.

How is a passage to be played which is marked UNIS?

It literally means, that all the parts are in unison, and no Chords are to be played; but as Unisons cannot be produced upon one Instrument, the passages so marked are generally performed in Octaves.

In the foregoing pages it has been the Author's great endeavour to unite the utmost brevity with the Pupil's instruction. Should he be found to have erred in this respect, he will still flatter himself, that they who have made themselves well acquainted with his Work, will find no difficulty in understanding other Works, which, from their extent, admit of much greater detail.

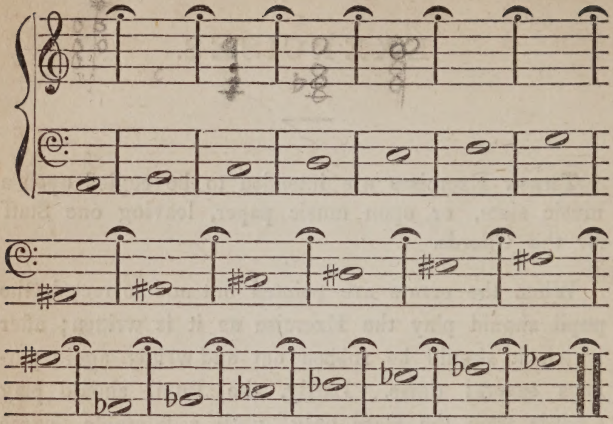
EXERCISES.

THESE Exercises are intended to be copied upon a music slate, or upon music paper, leaving one Staff for the Chords.

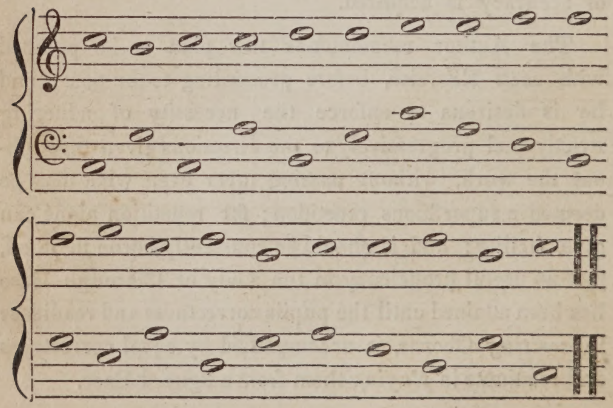
When the errors are pointed out and corrected, the pupil should play the Exercise as it is written; after which it should be rubbed out and written again, perhaps several times. Lastly, the Pupil should play Chords from the Base only, until a tolerable degree of accuracy is acquired.

The Author recommends this plan to be pursued with each Exercise, before proceeding to the next; and he is desirous to enforce the necessity of adhering strictly and progressively to the directions given throughout the work, without passing over even what may be deemed a superfluous repetition; for repetition alone can give facility: and it should be constantly borne in mind, that no useful proficiency in the study of Thorough Base has been attained until the pupils correctness and readiness in *writing* Chords, is accompanied by equal correctness and readiness in *playing* them from a figured Base.

EXERCISE* I.

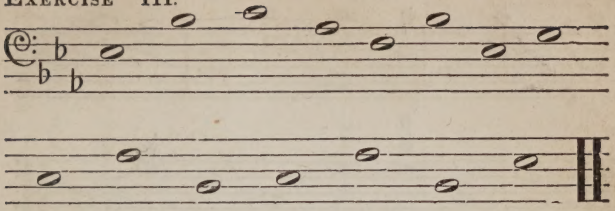


EXERCISE II.

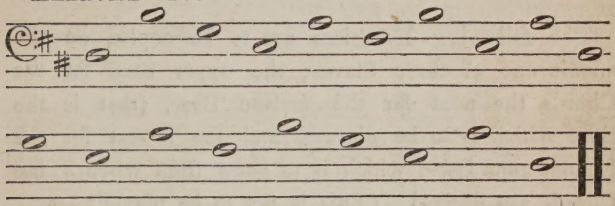


* A Bar and Pause are placed between the Base Notes, to shew that the Chords in this Exercise are to be considered quite unconnected with each other.

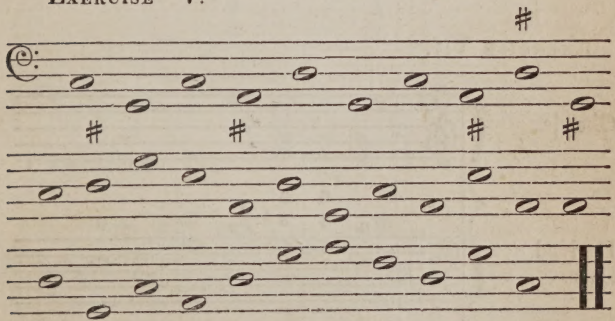
EXERCISE III.



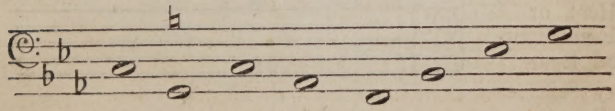
EXERCISE IV.

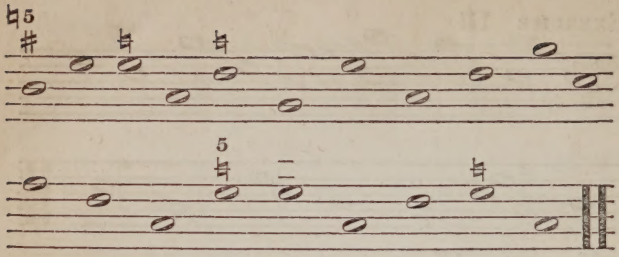


EXERCISE V.

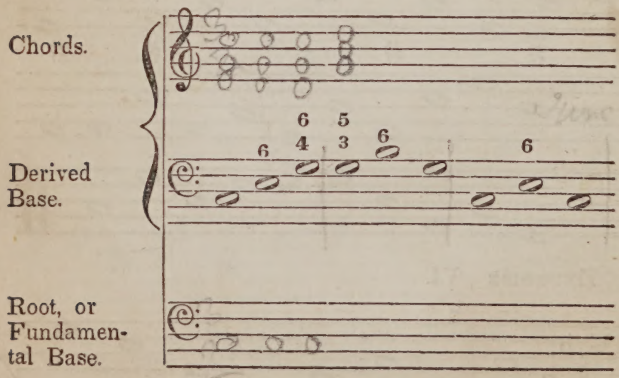
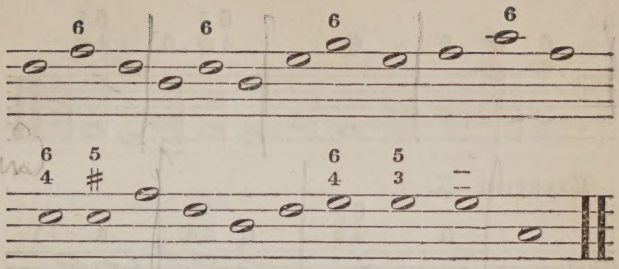


EXERCISE VI.

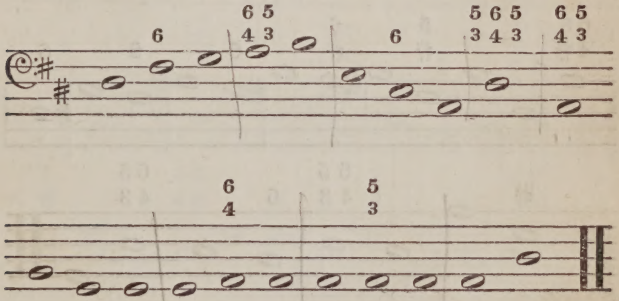




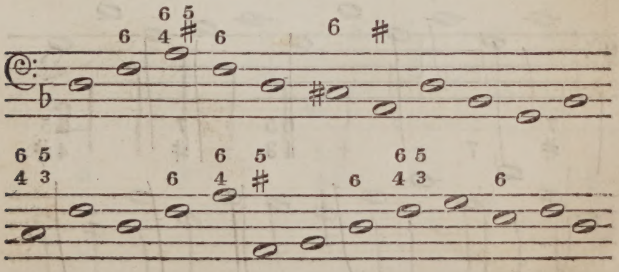
The following Exercises are to be copied on the middle one of three Staves; the upper Staff for the Chords, the next for the derived Base, (that is the Base which is to be played), and the lowest for the Fundamental Base, which is to shew from whence the Chords are derived. (This is not to be played).

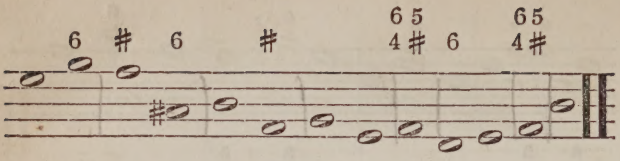
EXERCISE VII.



Exercise VIII.

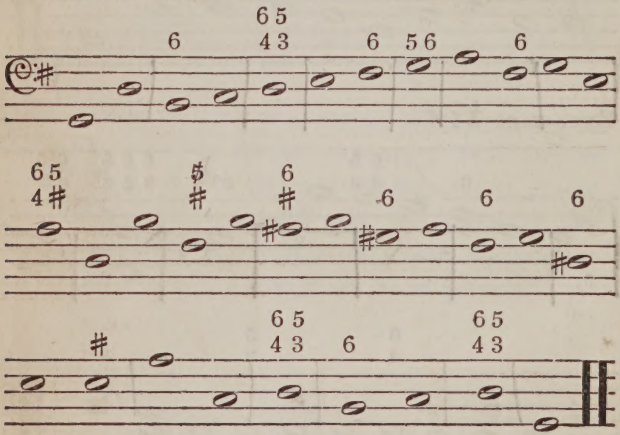


Exercise IX.

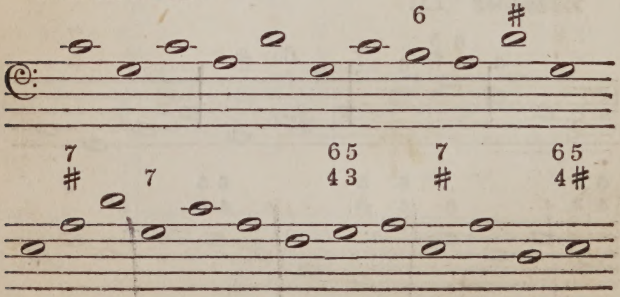


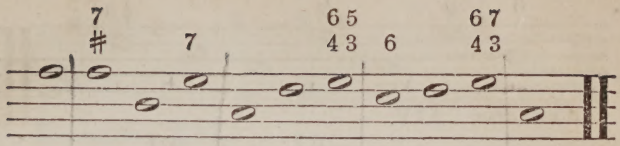


EXERCISE X.

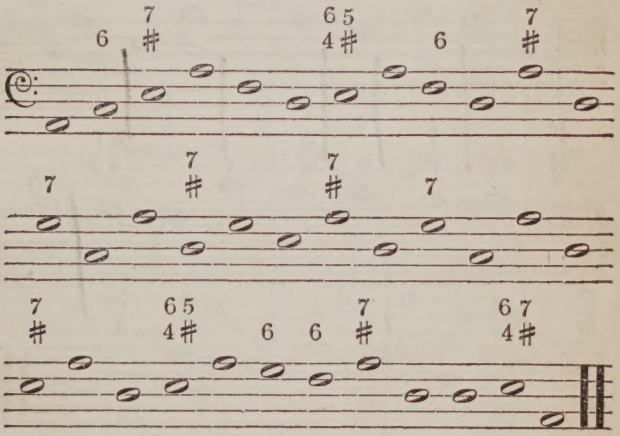


EXERCISE XI.

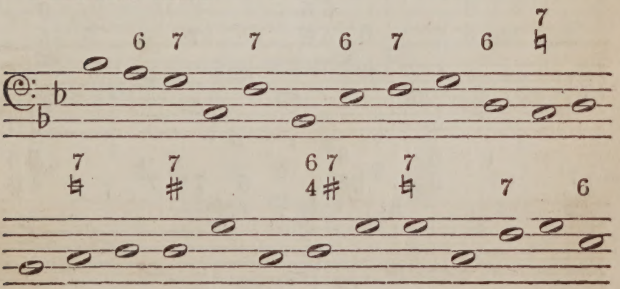


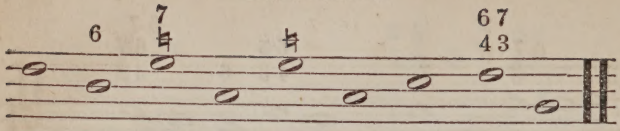


EXERCISE XII.

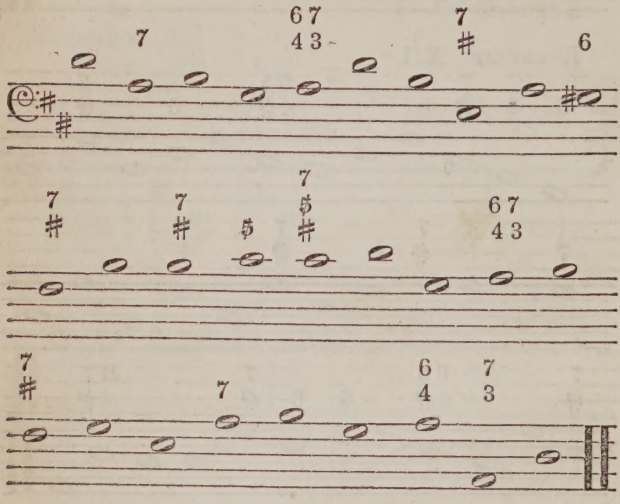


EXERCISE XIII.





Exercise XIV.



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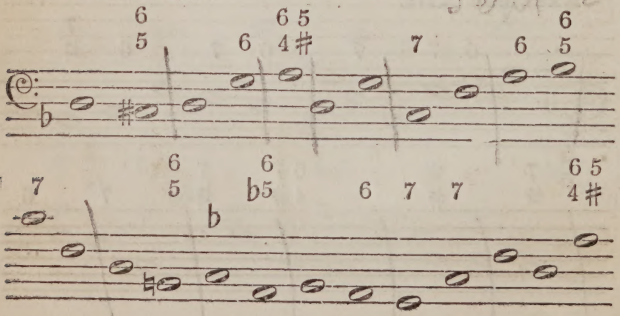
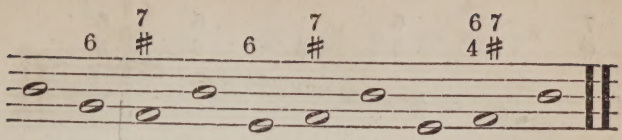
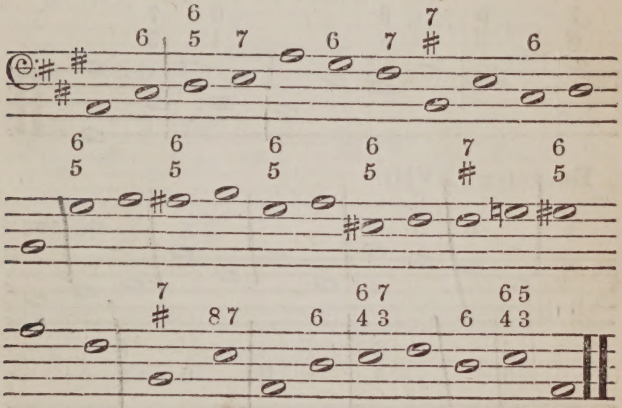
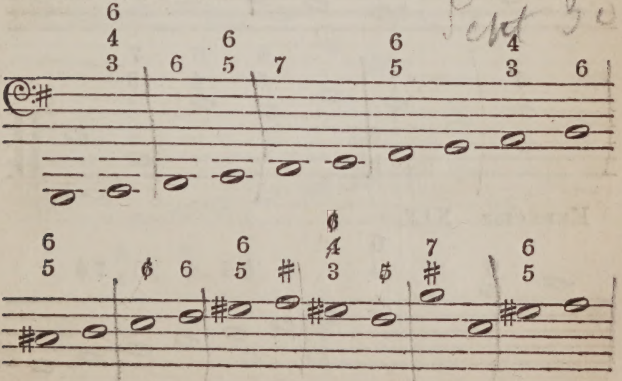


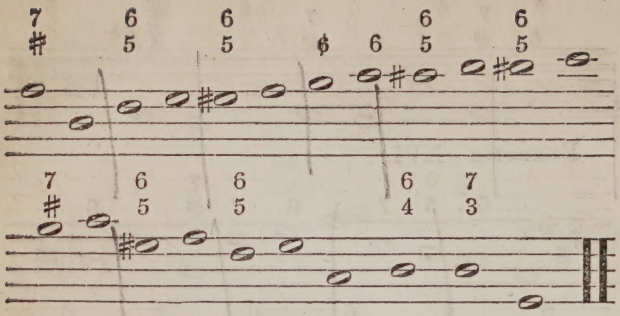


EXERCISE XVI.

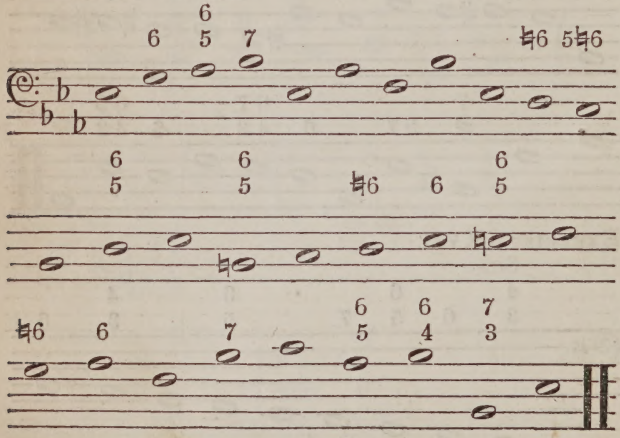


EXERCISE XVII.

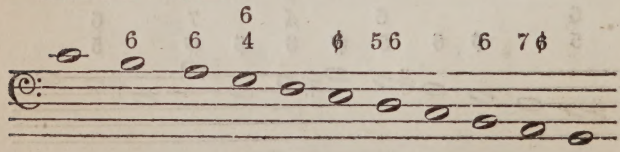


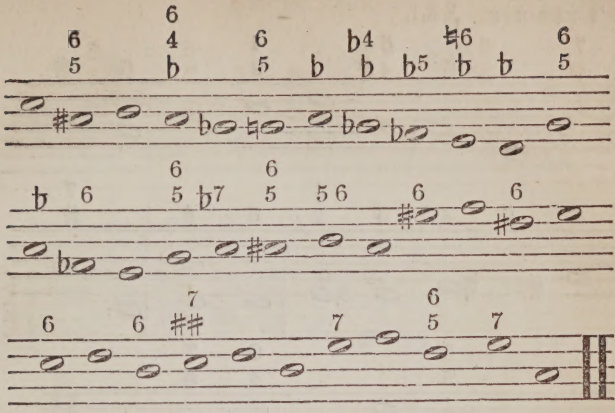


Exercise XVIII.

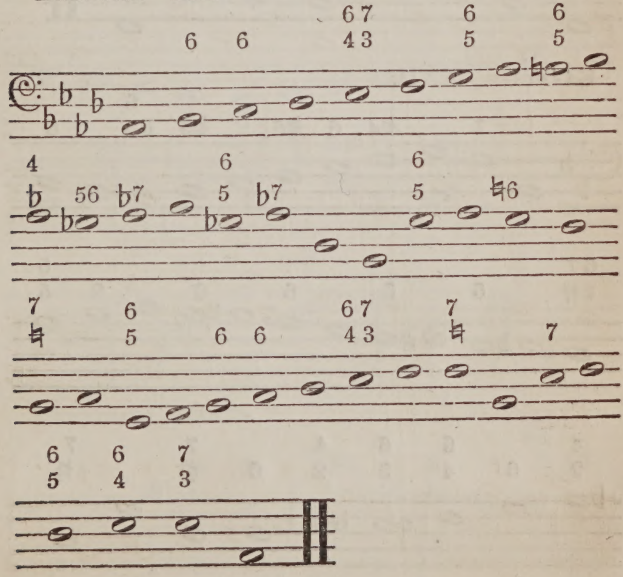


Exercise XIX.

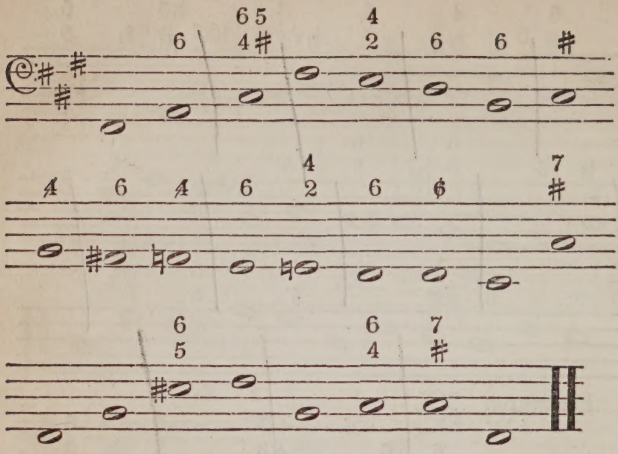




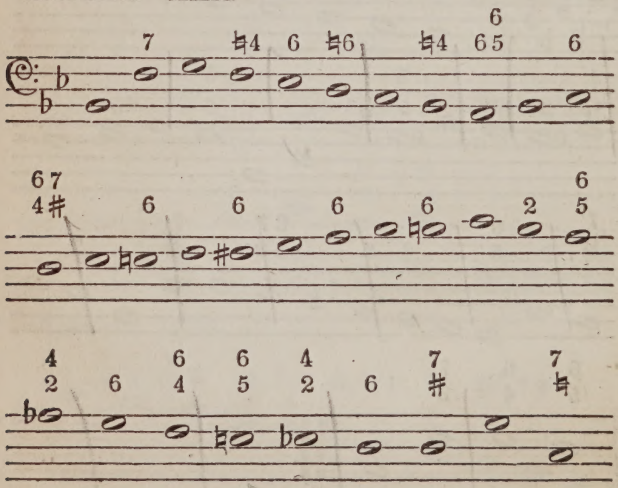
Exercise XX.

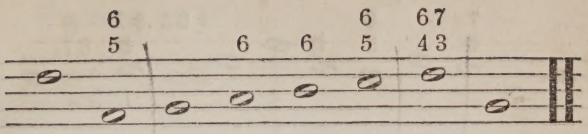


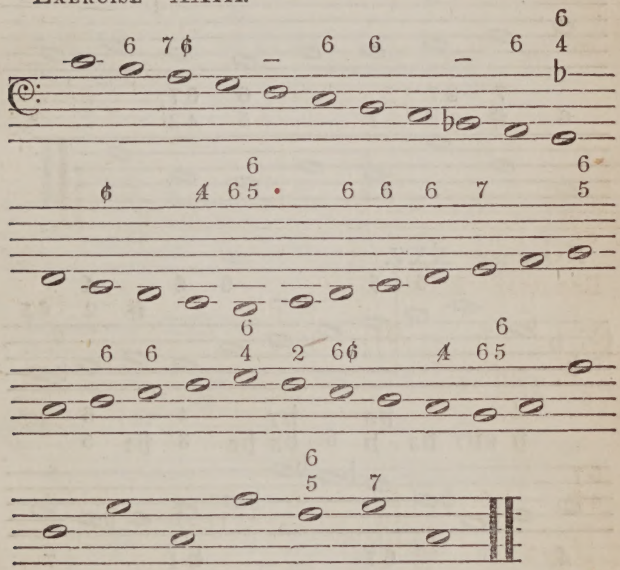
EXERCISE XXI.

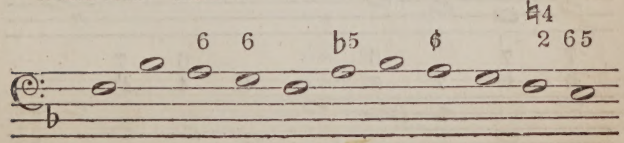


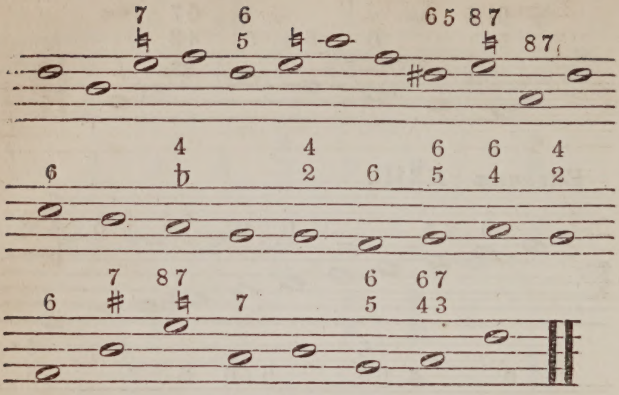
EXERCISE XXII.



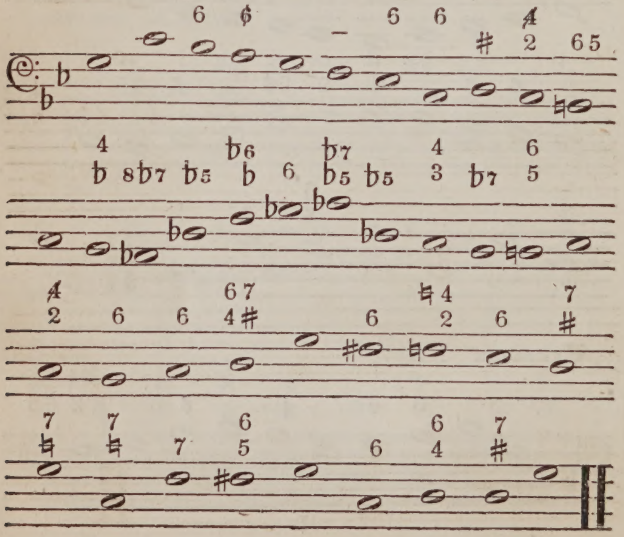


EXERCISE XXIII.

EXERCISE XXIV.

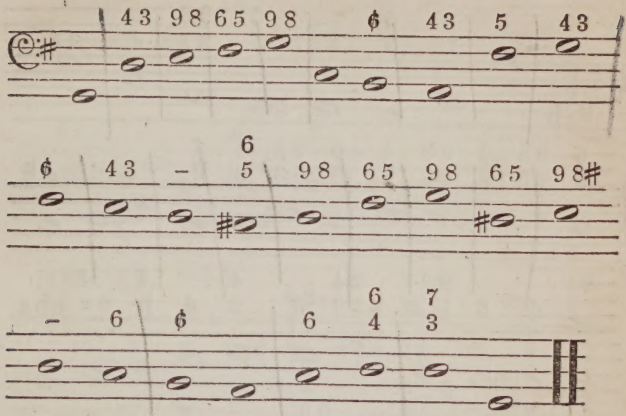




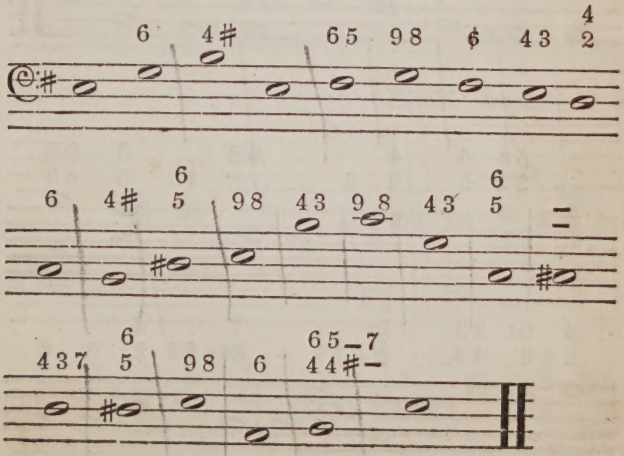
EXERCISE XXV.



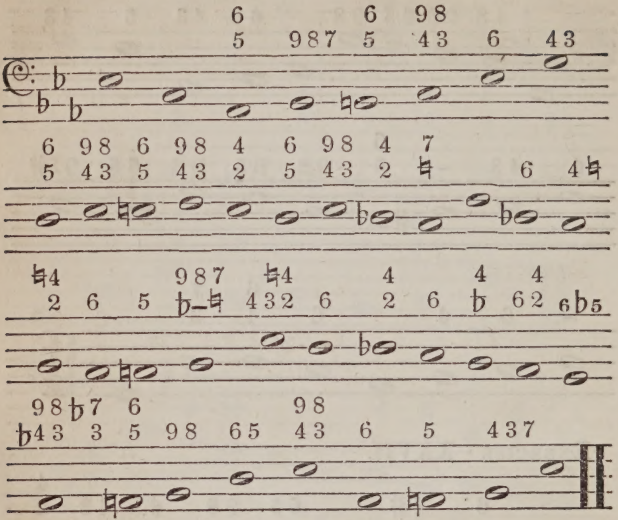
EXERCISE XXVI.



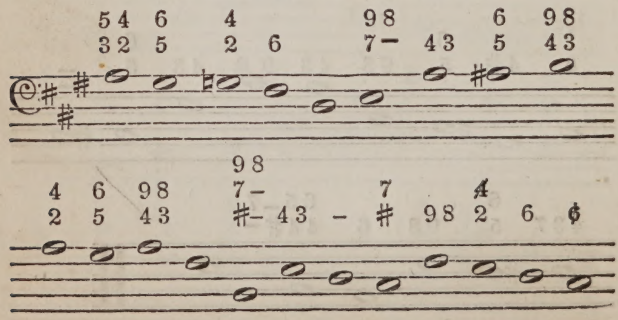
EXERCISE XXVII.

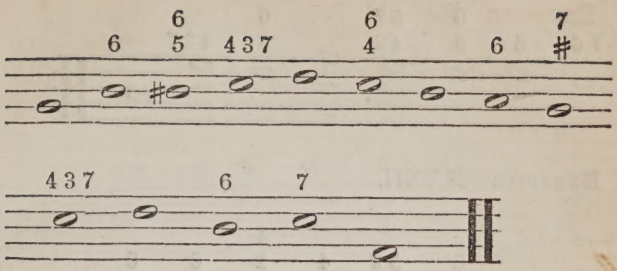


Exercise XXVIII.

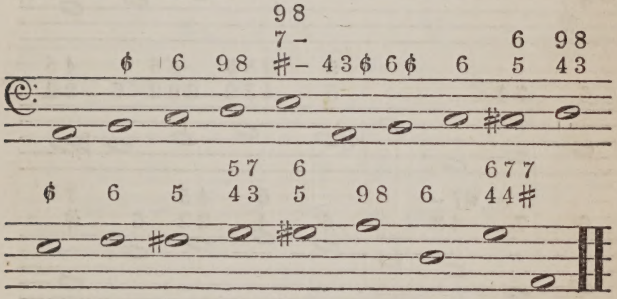


Exercise XXIX.

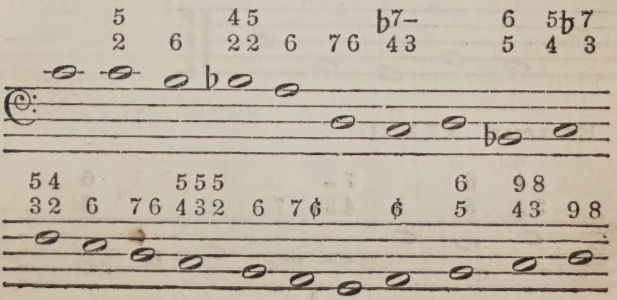


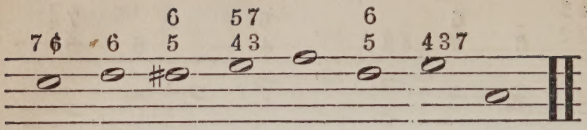


Exercise XXX.

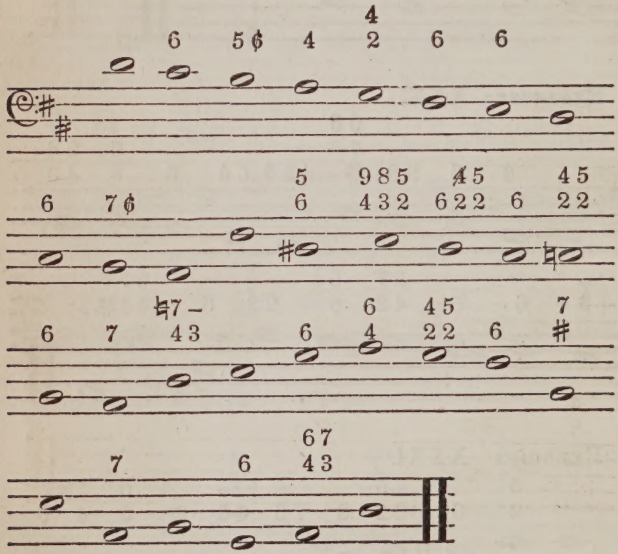


Exercise XXXI.

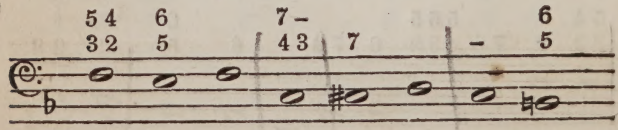


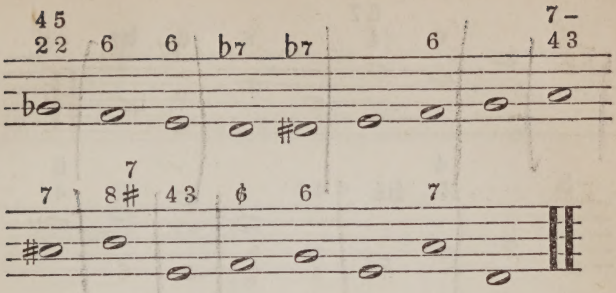


Exercise XXXII.

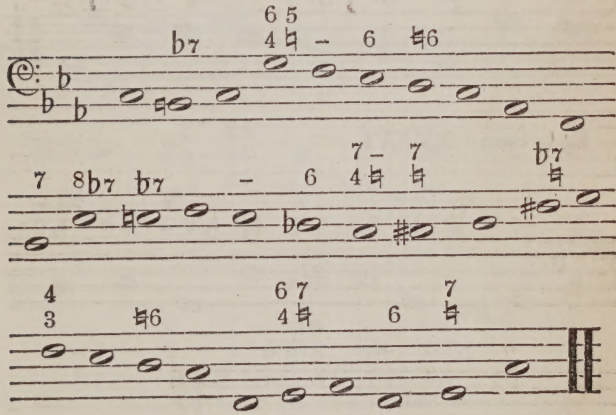


Exercise XXXIII.

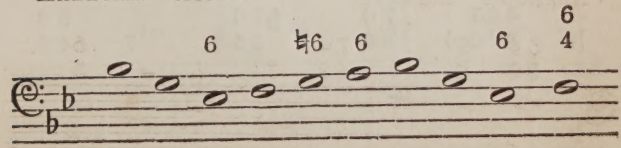


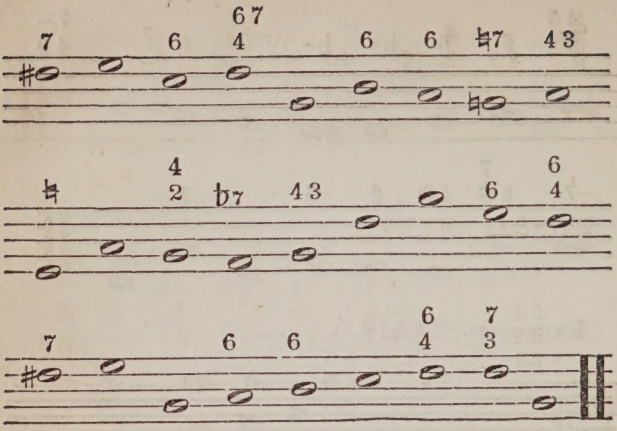


EXERCISE XXXIV.

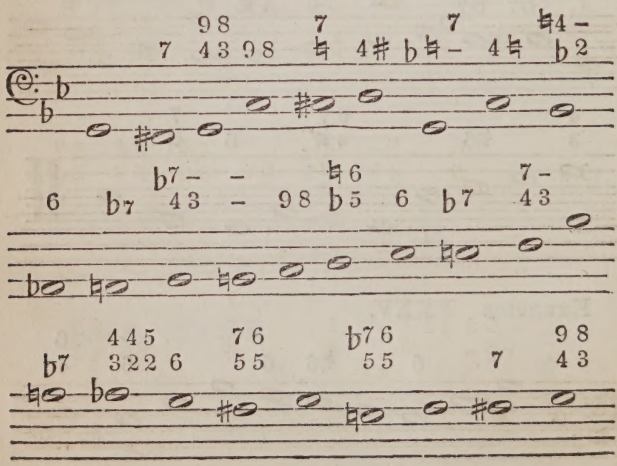


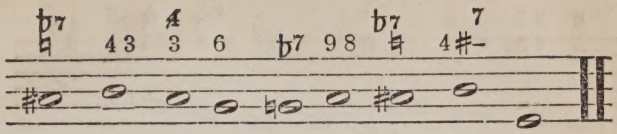
EXERCISE XXXV.



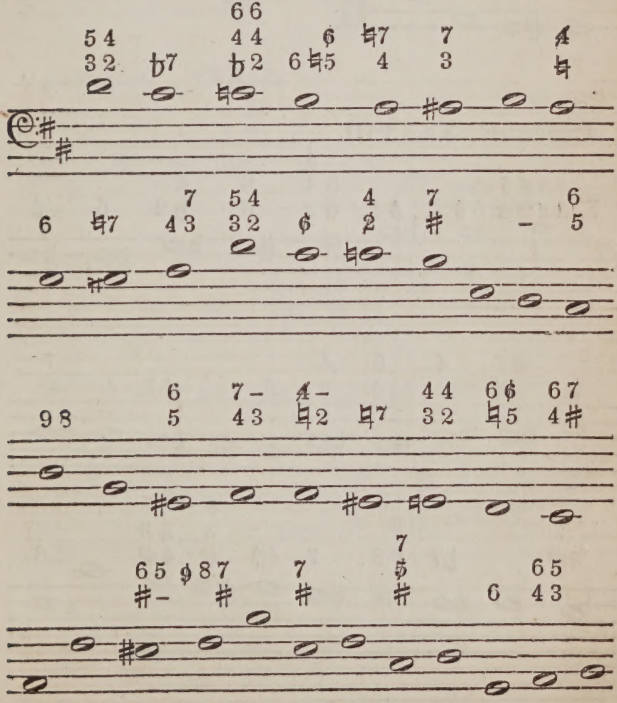


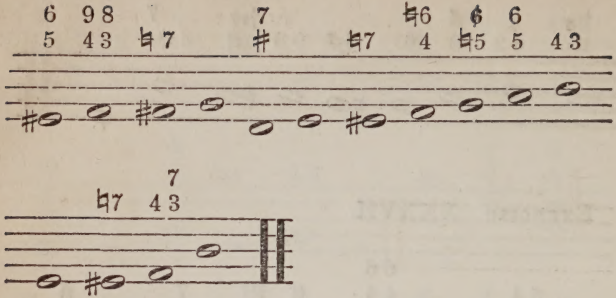
Exercise XXXVI.



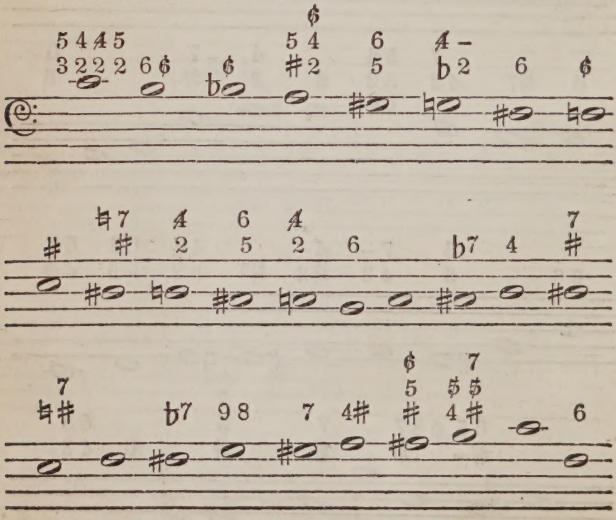


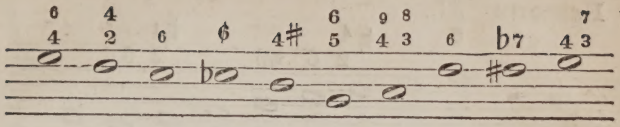
Exercise XXXVII.

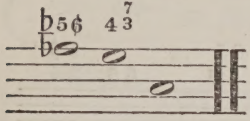




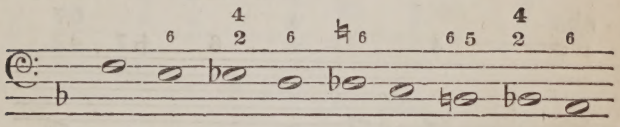
EXERCISE XXXVIII.

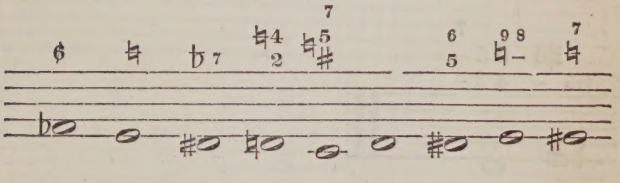


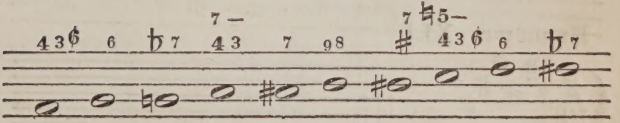


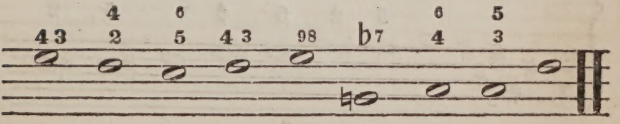


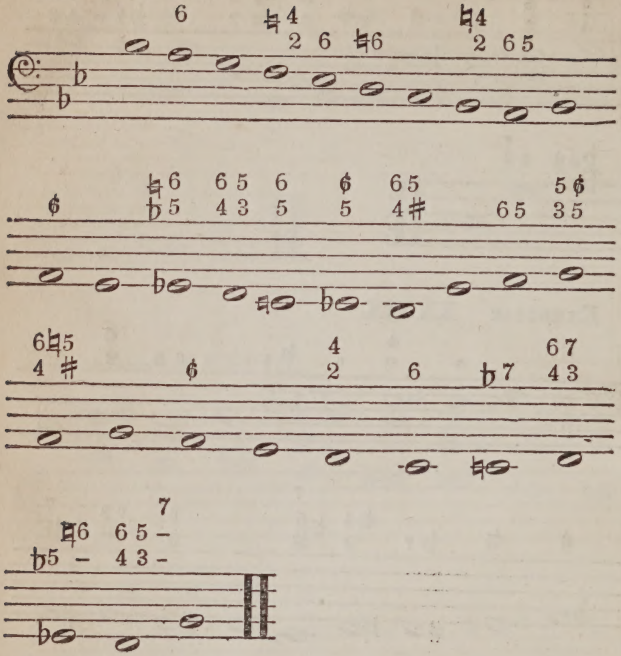
EXERCISE XXXIX.

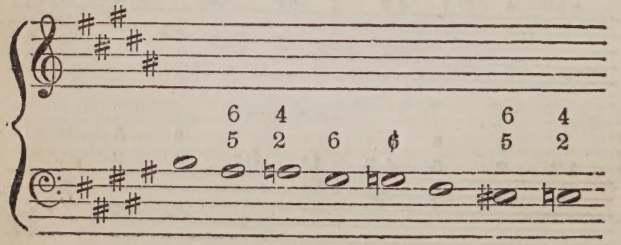


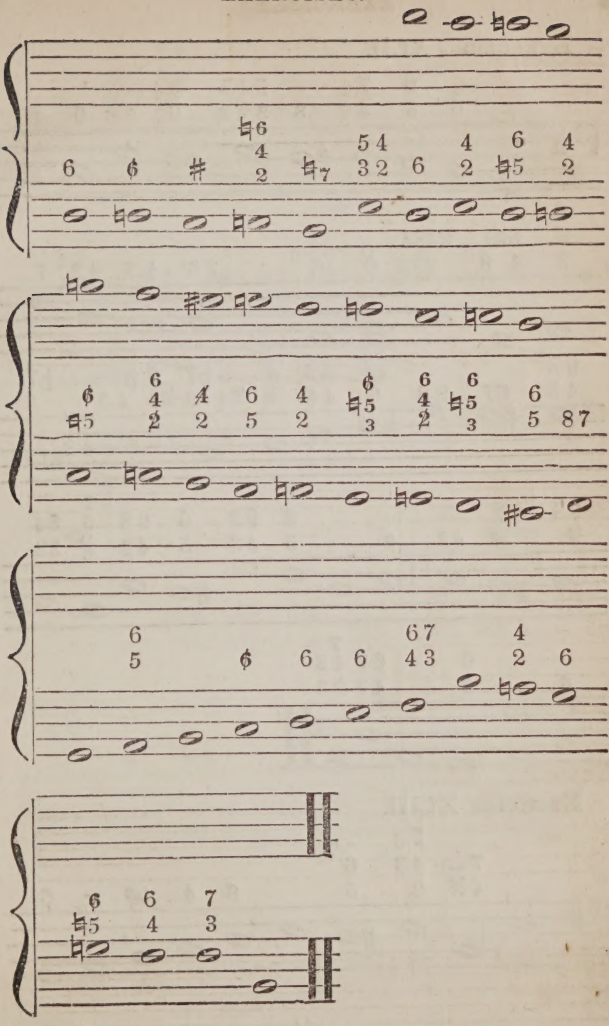






EXERCISE XL.

EXERCISE XLI.

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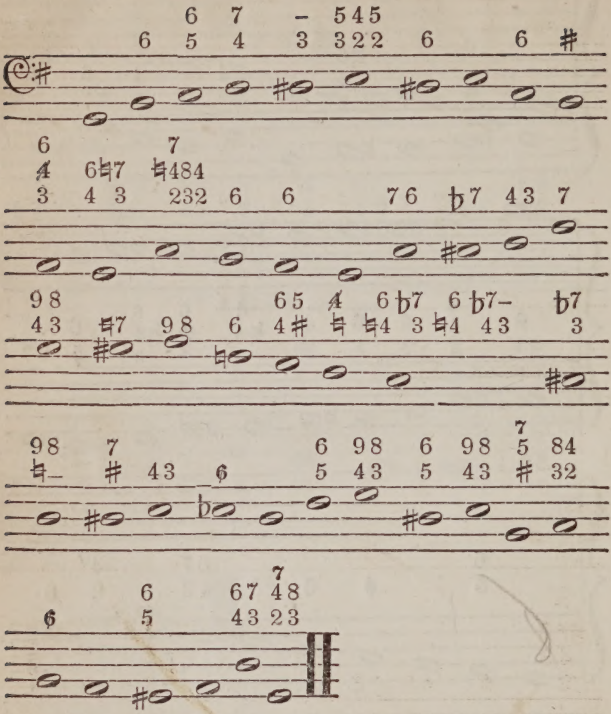
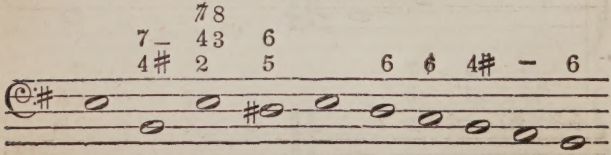
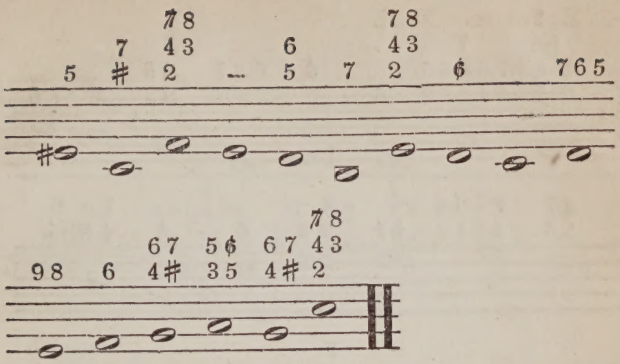
6 4 2 4 2 6 5 4 2 6 4 3 6 4 2 6 5 6 5 8 7
6 5 6 6 7 4 3 4 2 6
6 5 6 4 7 3

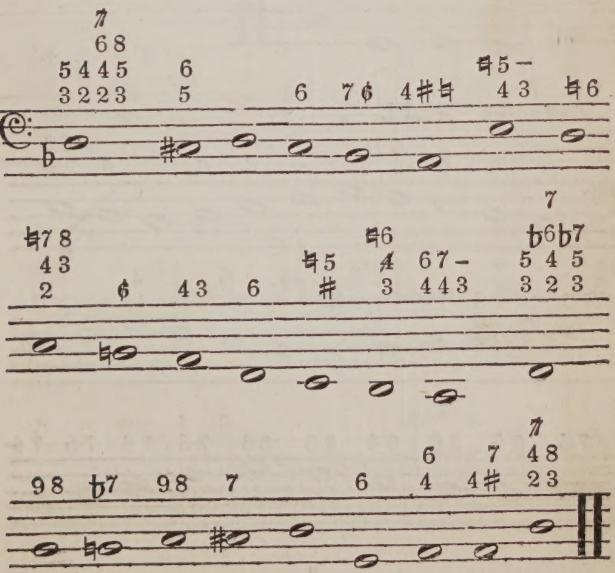
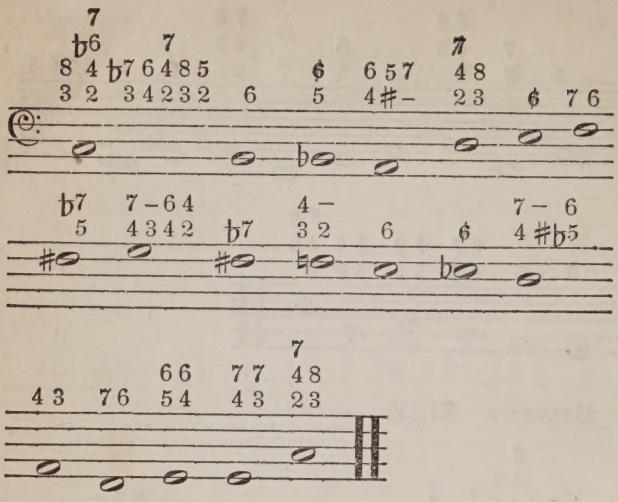
EXERCISE XLII.



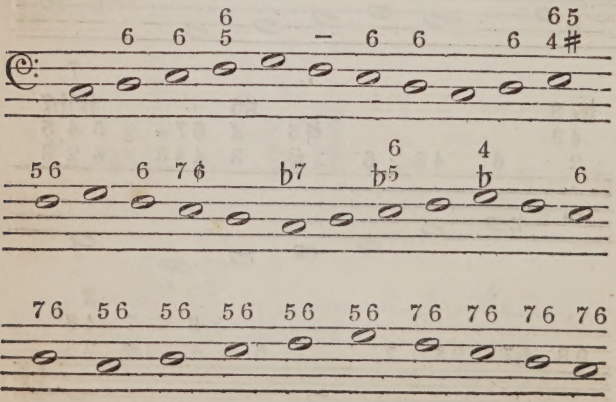
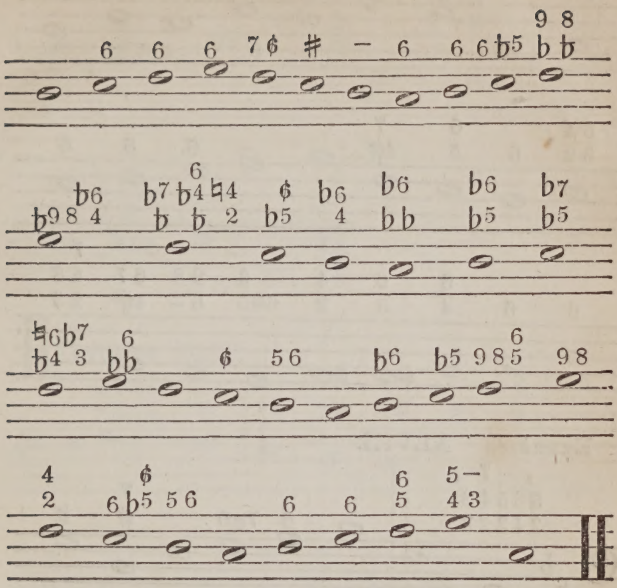
EXERCISE XLIII.



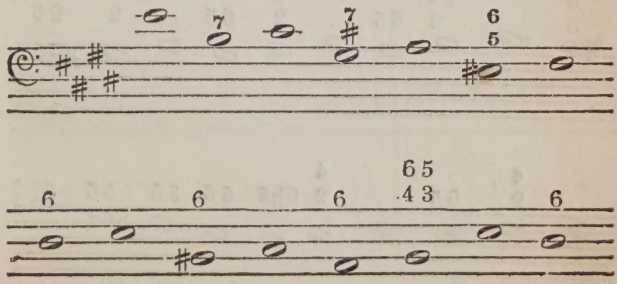


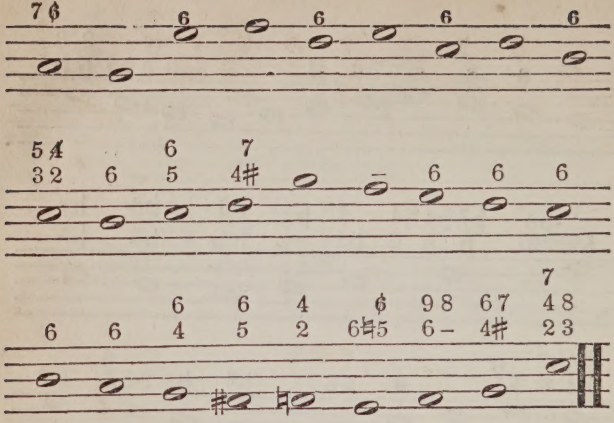
EXERCISE XLIV.



Exercise XLVI.

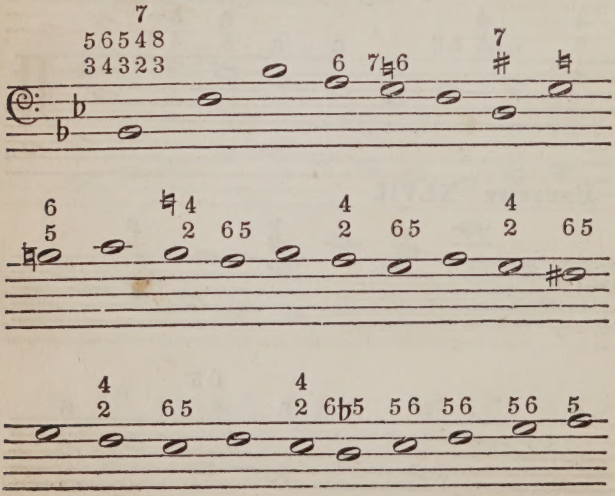


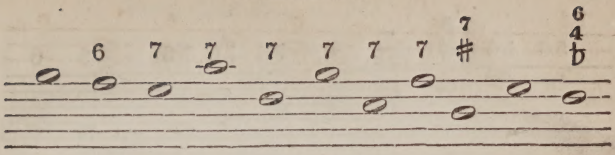
EXERCISE XLVII.

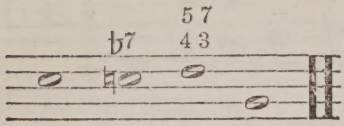




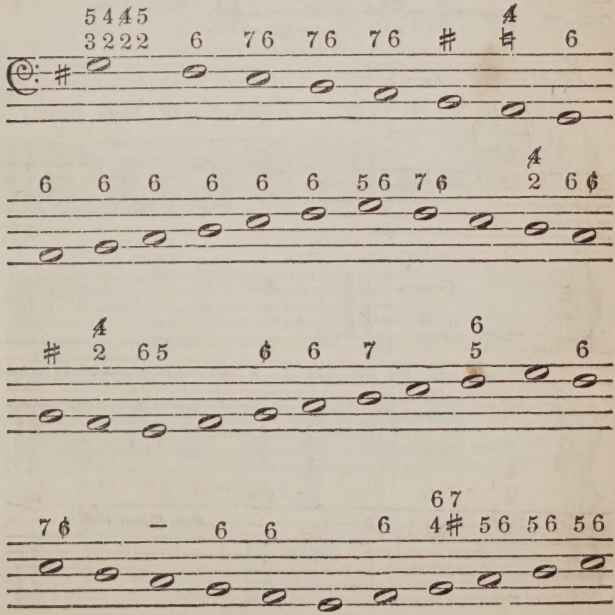
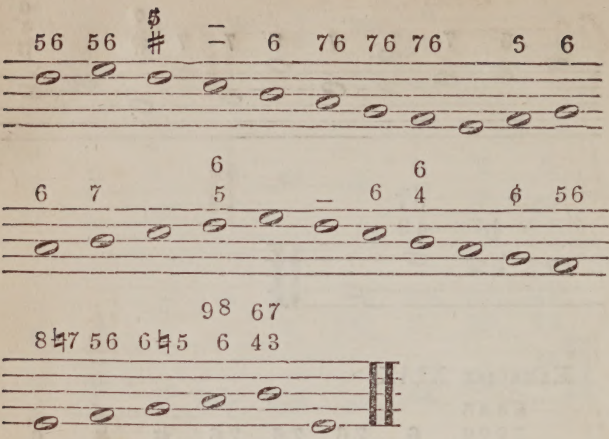
Exercise XLVIII.





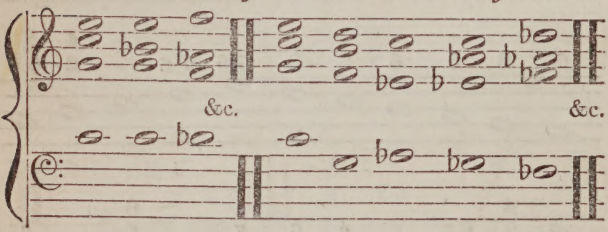


EXERCISE XLIX.

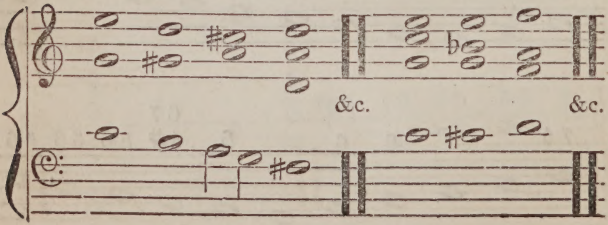


EXERCISE L.

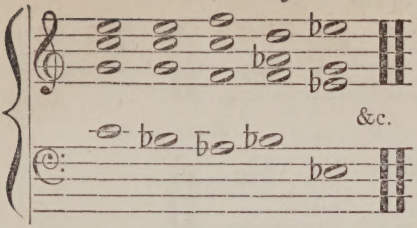
From C, to D ♭. From C, to D ♭ Minor.



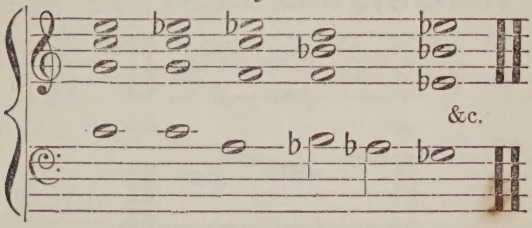
From C, to D. From C, to D Minor.



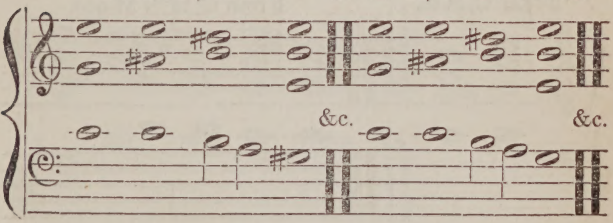
From C, to E ♭.

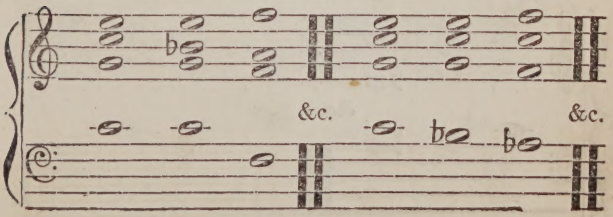


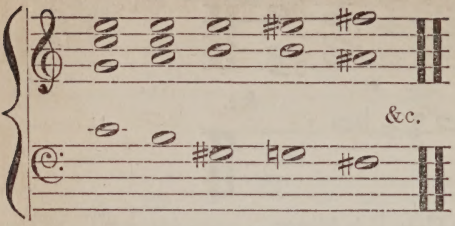
From C, to E ♭ Minor.



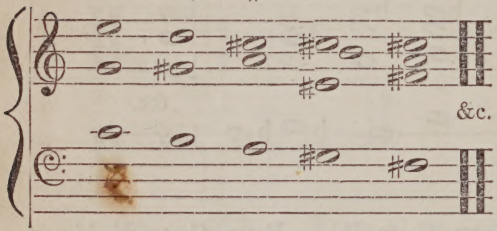
From C, to E. From C, to E Minor.



From C, to F. From C, to F Minor.

From C, to F♯.

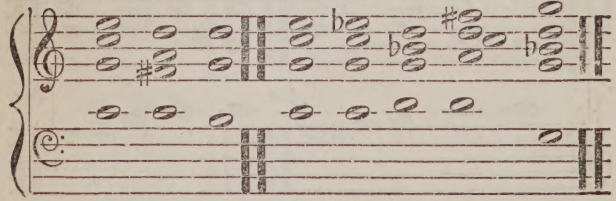


From C, to F♯ Minor.

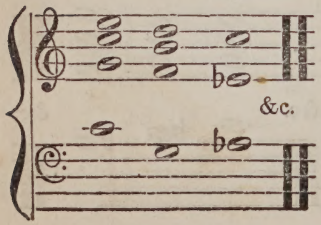


From C, to G.

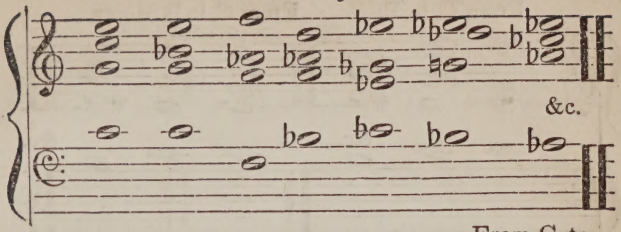
From C, to G Minor.



From C, to A ♭.

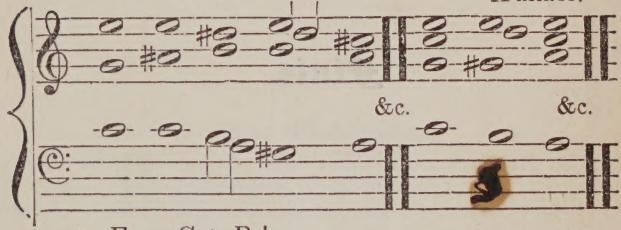


From C, to A ♭ Minor.

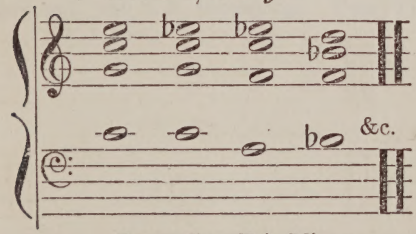


From C, to A.

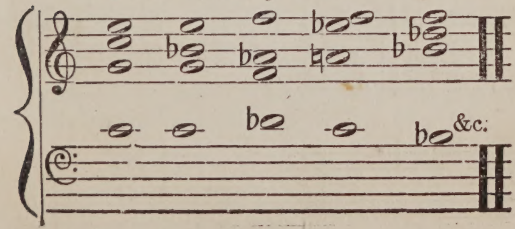
From C, to A minor.

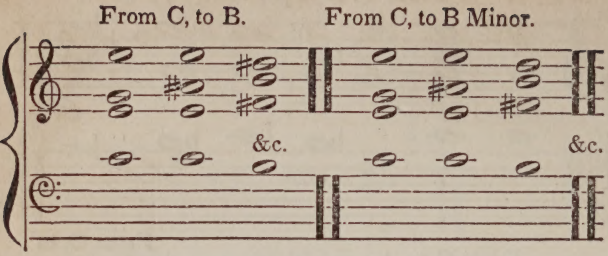


From C; to B ♭.



From C, to B ♭ Minor.





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